

SALE NUMBER 1705  
PUBLIC EXHIBITION FROM SUNDAY, JANUARY TWENTY-FIRST

THE  
**HENRY SYMONS**  
COLLECTIONS

UNRESERVED PUBLIC SALE  
BY ORDER OF HENRY SYMONS  
FROM SATURDAY AFTERNOON, JANUARY TWENTY-SEVENTH  
TO SATURDAY AFTERNOON, FEBRUARY THIRD, INCLUSIVE  
EVERY AFTERNOON AT TWO-THIRTY  
AND THURSDAY EVENING AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES  
[MITCHELL KENNERLEY, PRESIDENT]  
PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

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THE  
**HENRY SYMONS**  
COLLECTIONS

AFTERNOON SESSION EACH DAY AT TWO-THIRTY

EVENING SESSION, THURSDAY AT EIGHT-FIFTEEN

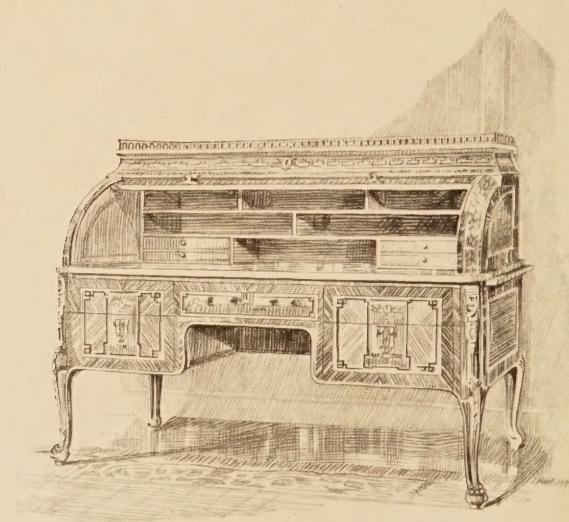
SALE FROM SATURDAY, JANUARY TWENTY-SEVENTH  
TO SATURDAY, FEBRUARY THIRD, INCLUSIVE



## "BUREAU À CYLINDRE" DESK — made by Riesener

This desk is covered with a great variety of figured veneers of bois d'amaranthe, bois de violette, rose, coral, lemon and maple woods. On a kneehole table of four chamfered cabriole supports, enriched with mounts by Martincourt and lions' claw sabots; the front furnished with panels of flower urns and a landscape, with architecture and figures laid in tinted and scorched exotic woods; the returns in marqueterie, simulating wainscot; the cylindrical flap with a circular voluted cartouche, occupied by emblems. This is headed by a meandered incurved cornice, furnished with drawers, and topped by a Bleu Turquin d'Italie marble top; guarded by a pierced rail.

The desk is shown closed in the color illustration;  
open in the sketch



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**THE ANDERSON GALLERIES, INC.**

**PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK**

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## THE HENRY SYMONS COLLECTIONS

THE great collection of works of art formed by the internationally known expert and connoisseur, Henry Symons of New York and London, in association with Harry Simmons of London, a judge of unquestioned authority in the art world and president of the British Antique Dealers' Association, should prove of exceptional interest to an exceptional gathering of collectors and amateurs. There are 1200 numbers in the collection, which is remarkable in its range and importance, its variety and completeness. No form of art endeavor has escaped the ardent explorer. The most characteristic and æsthetically perfect objects have been acquired from famous collections and noble estates in England and France.

While the list of former owners reads like an extract from Burke's Armoury, the names of tapestry weavers, designers, cabinet makers, silversmiths, potters, clockmakers, et cetera, which figure in the catalogue, give assurance of the highest artistic standard.

### THE TAPESTRIES include:

A Set of Four Gold Thread Gobelin Tapestries of the Seventeenth Century, representing The Seasons, woven by Jean Jans the younger, after the enchanting cartoons by Lucas Van Leyden. (*From Balloch Castle*)

A Fifteenth Century Gothic Tapestry of Paris weave, inscribed "Le Cerf Humain", composed in the most romantic vein of that memorable epoch of Agincourt, Joan of Arc, the Wars of the Roses, the fall of Constantinople in the East, and the visions of Columbus in the West. (*From the Collection of the Marquis of Breadalbane*)

A Set of Four Queen Anne Tapestries, representing the elements after the Lebrun cartoons, woven by John VanderBank (Vandrebanc) at Great Queen Street, London, for the first Lady Guilford to cover the walls of the Prince of Wales' apartments upon his visit to the Abbey. (*From the Collection of Lord North of Wroxton Abbey*)

(Lord North, the only son of the Earl of Guilford, was British Premier during the period of the Revolutionary War, and with the help of the "King's Friends" carried out the policies which resulted in George III exclaiming, after Yorktown, "O God, it is all over!")

A Don Quixote High Loom Tapestry, woven by the celebrated Guillaume Wernier of Lille, about 1733. (*From the Countess of Craven*)

A Beauvais Tapestry of the Régence, by Jean Berain, with architecture and figures in the French-Indian taste.

Three Brussels "Royal Hunt" Tapestries, by Jan de Vos after Van Der Meulin, and others of equal importance.

Two Beauvais Tapestry Cantonnières of the Louis Seize period by the celebrated Salembier.

In the field of OLD PORCELAIN, some remarkable finds have been made, particularly the discovery of a beautiful group of Lowestoft Urns, two of which were formerly in the possession of *Lord Barnard*—the rarest and most fascinating of Chinese porcelains made for the European market.

Next to the Lowestoft in popularity will be found the Metallic Resist (Lustre) Ware—copper, silver and purple—well represented by specimens of unusual form and importance.

Among many distinctive pieces of Georgian and Continental Silver is a splendid silver Table Centre, from the *Duke of Abercorn*.

The Old Clocks include a handsome Louis Seize mantel clock from Stowe House, the *Duke of Buckingham's* famous seat.

There are two Cartels from *Lady Lucas*, Adam Mirrors from *Lord Vivian*, and other rare mirrors of various periods and designs.

The Needlework and Embroidery are exceptionally fine.

A feature of great importance to the architectural and decorative professions will be the display of Nine Complete Wainscot Rooms on Canvas. Two are tooled and painted leather, and one a Queen Anne room, in the Chinese taste, painted on paper.

Two Ceiling Panels by Sir James Thornhill, the mural decorator of St. Paul's, will arrest attention. There is also an almost inexhaustible assemblage of Old Paintings, Engravings, Samplers, Screens, and other decorative and valuable objects of domestic enrichment.

A large and important Imperial Kashan Rug, formerly in the Shah's Palace at Teheran, is extremely well balanced in composition and sumptuous in color.

A magnificent Pipe Organ, formerly belonging to *Lord Lovelace*, with panels painted by Benjamin West, R.A., is a notable feature.

Italy's Art is displayed in—amongst other rare pieces—two sets of chairs from the *Earl of Leicester*, and two great Sixteenth Century Choir Stalls from San Donato, attributed to Pietro Paolo Nardi (Romano), formerly owned by *Sir Richard Wallace*, and bequeathed by him to *Sir John Murray Scott*.

A carved and polychrome Statue of John the Baptist by Juan Martinez Montañez, the celebrated Sevillian sculptor of the sixteenth century, is sure to arouse deep interest.

ENGLISH FURNITURE is represented by creations of all the great periods, gathered from the collections of *Lady Carlisle*, the *Earl of Pembroke*, and the celebrated philanthropist, the *Baroness Burdett-Coutts*. A magnificent Bookcase by Thomas Chippendale, and a carved circular Writing Table by the same master, in their original state, are included.

Among the masterpieces of the French Cabinet Makers' art are:

A Bureau à Cylindre, by Riesener, made for the Swedish Ambassador.

A Marqueterie Coiffeuse by Adrien Faizelot Delorme, formerly the property of the famous Admiral *Viscount Hood*.

A Coral Wood Commode, by Claude Charles Saunier, with mounts by Gouthière. (*From the Right Hon. Lord Wolverton*)

An Embroidered Drawing-Room Suite, with frames by Barthélemy Boucault. (*From the Earl of Strathmore*)

A Louis Seize Chaise Longue, by Jean Baptiste Lelarge. (*From the Earl and Countess of Essex*)

A Louis Quinze Commode, by Dubois, of Wallace Collection fame. (*From the Dowager Countess Howe*)

A Library Table, by Beneman, cabinet maker to the Queen, with superb mounts by Thomire.

A Secrétaire à Abattant, by A. F. Delorme.

An Architect's Drawing Table, by that great follower of Boule, Georges Jacob.

In addition, there is the large collection of guéridons, ladies' writing tables, bonheurs de jour, work tables, needlework bergères, and fauteuils.

The Vernis Martin Marriage Coach (Berline) of the *Comte de Toulouse*, painted with allegorical subjects by the brothers Martin, and bearing the arms of France and Toulouse, cannot fail to attract the greatest attention, with its artistic appeal and romantic historical interest.

The collection of Ship Models, Naval and Marine Paintings and Prints, Ship Bells, Naval Cannon and other relics, with Old English Sporting Prints and Paintings, is considered the finest ever offered at public sale. The development and achievements of the British Navy are splendidly illustrated by the collection, which includes the rare marine series in color after the famous paintings by Dominick Serres, R.A.

This brief résumé can only convey a slight impression of the scope and richness of the extraordinary collection described in detail in the ensuing pages.



FIRST SESSION

NUMBERS 1-148

THE COLLECTION OF  
OLD GEORGIAN AND CONTINENTAL SILVER

NUMBERS 1-87

- 30 - 1 SILVER REPLICA, IN MINIATURE, OF A COW
- 32 ~~50~~ 2 SILVER REPLICA, IN MINIATURE, OF A BEAR
- 55 - 3 SMALL GEORGIAN SILVER TRAY  
Boat shape. Supported by four small fluted feet. By Peter and Ann Bateman. London Goldsmith's mark, 1794.
- 10 - 4 SMALL GEORGIAN SILVER DESPATCH CASE  
Mark illegible.
- 30 - 5 SET OF FOUR OLD SILVER CURTAIN HOLDERS  
In the form of a draped shield bearing a royal coat of arms carved in relief. (4)
- 50 - 6 MUSTARD POT AND CASTER OF GEORGIAN SILVER  
Circa 1778. (2)
- 235 - 7 GEORGIAN SILVER TRAY  
Oblong shape; standing on four small scroll feet. Centre engraved lion rampant. Circa 1730.
- 35 - 8 SMALL GEORGIAN SILVER TRAY  
Beaded border; supported by four small ball and claw feet. By William Potter. London Goldsmith's mark, 1785.
- 70 - 9 GEORGIAN SILVER COFFEE POT AND COVER  
Finely chased in a floral and scroll design. By W. J. Priest. London Goldsmith's mark, 1768.
- 80 - 10 TWO GEORGIAN SILVER CANDLESTICKS  
Tapered circular columns on square beaded bases. (2)

- 11 GEORGIAN SILVER COFFEE POT  
Plain body; spout of a scroll design. By William Shaw and William Priest. London Goldsmith's mark, 1749.
- 12 TWO GEORGIAN SILVER COASTERS  
Floral and scroll edge; fluted body. By Henry Greenway. London Goldsmith's mark, 1789. (2)
- 13 GEORGIAN SILVER SAUCE BOAT  
Scroll handle; standing on four scroll claw feet. Circa 1789.  
*Weight about 21½ ounces.*
- 14 GEORGIAN SILVER INKSTAND  
Oblong shape, with beaded and floral rims and three trellis-work galleries holding glass inkwells, with silver mounts. On four openwork scroll feet. By William Penson. London Goldsmith's mark, 1772.
- 15 TWO GEORGIAN SILVER COASTERS  
Floral and scroll edges; fluted bodies. By Henry Greenway. London Goldsmith's mark, 1789. (2)
- 16 TWO OLD FRENCH SILVER CANDLESTICKS  
Triangular tapering columns with oval medallions of mask heads carved on the top, and resting on triangular bases with similarly carved heads. (2)
- 17 OLD SPANISH SILVER PLAQUE  
Representing Columbus, holding a flag, landing in America. In the background may be seen ships. The whole is beautifully hammered out in relief. Moulded brass frame of the period. Dated on the lower right hand corner, 1492.
- 18 OLD ENGLISH WOOD AND SILVER-MOUNTED CRUET  
Shaped wood base with silver handle in centre; fitted with five old Waterford cut glass bottles with silver mounts.
- 19 AUGSBURG SILVER CUP AND COVER  
Chased floral and fluted design; standing on four apple and floral feet.  
*Weight about 14½ ounces.*
- 20 AUGSBURG SILVER CUP  
Decorated with oval medallion, figure-head medallions and fruit; standing on three ball and claw feet.

- 35 ✓ 21 AUGSBURG SILVER-GILT CUP AND COVER  
Engraved with oval medallions representing battle scenes and vases of flowers.  
*Weight about 12 ounces.*
- 9.5 ✓ 22 SMALL GEORGIAN SILVER TEAPOT AND COVER  
Oval medallion engraved in centre and surrounded by scrolls; stained green bone handle. By William Eley. London Goldsmith's mark, 1787.
- 28.5 ✓ 23 GEORGIAN SILVER COFFEE POT AND COVER  
Scroll and floral spout. Wooden handle. By George Methuen. London Goldsmith's mark, 1760-61.
- 22.5 ✓ 24 QUEEN ANNE SILVER PLATE  
With scalloped edge. By Thomas Holland. London Goldsmith's mark, 1716-17.  
*Weight about 15 ounces.*
- 80 ✓ 25 TWO GEORGIAN SILVER CANDLESTICKS  
Tapered circular column on square beaded base. (2)
- 120 ✓ 26 TWO GEORGIAN SILVER VASES AND COVERS  
Scroll and fluted handles. By Benjamin Stephenson. London Goldsmith's mark, 1779. (2)  
*Weight about 40 ounces.*
- 80 ✓ 27 GEORGIAN SILVER TANKARD AND COVER  
Shaped handle bearing initials S.R.S. By Langlands & Goodriche, Newcastle, 1754-5.  
*Weight about 24 ounces.*
- 27.5 ✓ 28 SET OF THREE GEORGIAN SILVER CADDIES AND COVERS  
Finely chased in a floral and scroll design; in sharkskin case with original lock and handle, and supported by four small silver ball and claw feet. By Samuel Taylor. London Goldsmith's mark, 1751. (3)  
*Weight of caddies about 28 ounces.*
- 96 ✓ 29 GEORGIAN SILVER ENTREE DISH AND COVER  
Oblong shape, gadrooned edge. Cover with inscription, similar edge and scroll handle. Dublin, circa 1814.
- 140 ✓ 30 TWO GEORGIAN SILVER-GILT CANDLESTICKS  
Candle holders supported by draped female figures on circular bases in a fluted and leaf design. By William Pitts and Joseph Preedy. London Goldsmith's mark, 1799. (2)
- 11.20 ✓ 31 OLD ENGLISH SHEFFIELD SNUFFER AND TRAY  
Floral, scroll and beaded border.

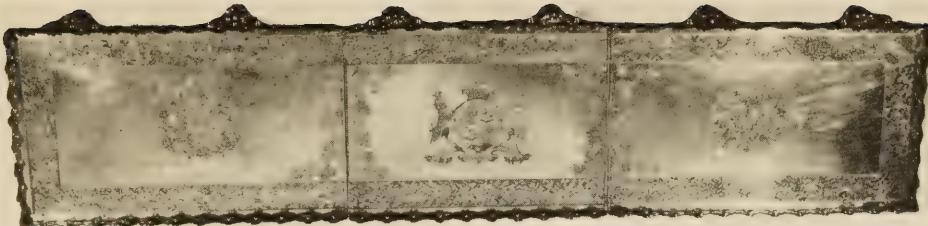
- 32 GEORGIAN SILVER GOBLET  
Floral engraving and inscription. Circa 1762-3.
- 33 LARGE GEORGIAN SILVER SOUP TUREEN AND COVER  
Oval body with two scroll handles. By S.H. (untraced). Circa 1777.
- 34 GEORGIAN SILVER WAITER  
Beaded edge; on three scroll-shaped beaded feet. Centre engraved with presentation inscription. By Peter and Jonathan Bateman. London Goldsmith's mark, 1790.
- 35 LARGE SILVER HELMET-SHAPED PITCHER  
Base and lower part of body chased in a floral and scroll design; top has scroll rim; large scroll handles. By Charles Mullin, Dublin, 1772.
- 36 GEORGIAN SILVER EPERGNE  
Base supported by four scroll legs from which hang leaf festoons; four circular baskets, with leaf festoon decoration, extend from the legs. In the centre is a larger and similarly decorated basket. By Matthew Boulton and James Fothergill, Birmingham, 1775.  
*Weight about 48 ounces.*
- 37 GEORGIAN SILVER ENTREE DISH AND COVER  
Oblong shape, gadrooned edge. Cover with inscription, similar edge and scroll handle. Dublin, circa 1814.
- 38 GEORGIAN SILVER ENTREE DISH AND COVER  
Oblong shape, gadrooned edge. Cover with inscription, similar edge and scroll handle. Dublin, circa 1814.
- 39 ENGLISH GEORGIAN SILVER TEAPOT, COVER AND STAND  
Chased geometrical border. By John Emes, London, circa 1804.  
*Weight about 15 ounces.*
- 40 ENGLISH GEORGIAN SILVER TEAPOT AND COVER  
Chased in floral and scroll design. By Jonathan Alleine, London, circa 1778.  
*Weight about 24 ounces.*
- 41 TWO ENGLISH GEORGIAN SILVER COASTERS  
Openwork design with rosettes. By R. & S. Henell, London, circa 1806. (2)
- 42 ENGLISH GEORGIAN SILVER SUGAR BASKET  
Basketwork design; fitted blue glass liner. Circa 1773.

- 43 SMALL ENGLISH GEORGIAN SILVER SUGAR BASKET  
Openwork design; blue glass liner. By Charles Chesterman, London, circa 1773.
- 44 SET OF FOUR ENGLISH SILVER SALTCELLARS  
Boat shape. By Abraham Peterson, London. (4)  
*Weight about 9 ounces.*
- 45 ENGLISH GEORGIAN SILVER SNUFFER TRAY  
Oblong shape; chased with a scroll design. By Duncan Urquhart and Naphtali Hart, London, circa 1802. *Weight about 4½ ounces.*
- 46 SET OF FOUR ENGLISH GEORGE III SILVER SALTCELLARS  
Openwork design and floral chasings on four ball and claw feet; blue glass liners. (4)
- 47 SMALL ENGLISH GEORGIAN SILVER COFFEE POT AND COVER  
By Charles Wright, London, circa 1769. *Weight about 15½ ounces.*
- 48 ENGLISH GEORGIAN SILVER COFFEE POT  
Finely chased in a leaf and scroll pattern. By William Tyte, London, circa 1767. *Weight about 32 ounces.*
- 49 ENGLISH GEORGIAN SILVER INKSTAND  
Fitted with three silver-mounted glass bottles; on four claw feet. By William Plummer, London, circa 1761.
- 50 ENGLISH GEORGIAN SILVER CRUET  
Fitted with two glass casters. Cruet and caster covers of openwork design. By William Barry, Irish, circa 1734.
- 51 ENGLISH GEORGIAN SILVER STAND  
Fitted with two glass decanters and stoppers, hobnail cut. By Joseph Bell, London, circa 1756.
- 52 ENGLISH GEORGIAN SILVER SUGAR BASKET  
Basketwork design; fitted with blue glass liner. Circa 1773.
- 53 ENGLISH GEORGIAN SILVER SUGAR BASKET  
Openwork wire pattern, intertwined leaves and flowers; blue glass liner. By Walter Tweedie, London, circa 1773.
- 54 ENGLISH GEORGIAN SILVER BOAT-SHAPED SUGAR BASKET  
Maker unknown. Circa 1773.

- 55 ENGLISH GEORGIAN SILVER SNUFFER TRAY  
Boat shape, with moulded edge. By Charles Candler, London, circa 1785.  
*Weight about 4½ ounces.*
- 56 ENGLISH GEORGIAN SILVER SNUFFER TRAY  
Boat shape, with scroll handles. By Robert Hennel, London, circa 1790.  
*Weight about 3½ ounces.*
- 57 SET OF SIX ENGLISH GEORGIAN SILVER SALTCELLARS  
Openwork design and chased garlands of flowers. Blue glass liners. By Henry Chawner and John Emes, London, circa 1796. (6)
- 58 TWO ENGLISH SILVER CANDLESTICKS  
Square shape, floral bases. By William Bennett, London, circa 1800. (2)  
*Weight about 43 ounces.*
- 59 ENGLISH GEORGIAN SILVER HOT WATER JUG  
Urn shape; classical design of flowers; similarly shaped base. By Henry Cowper, London, circa 1788.  
*Weight about 22 ounces.*
- 60 ENGLISH GEORGIAN SILVER OIL AND VINEGAR CRUET  
Boat shape; fitted with two silver-mounted bottles. By John Scofield, London, circa 1778.  
*Weight about 17 ounces.*
- 61 ENGLISH GEORGIAN SILVER TEA CANISTER AND COVER  
Chased floral design borders. By John Deacon, London, circa 1776.  
*Weight about 21 ounces.*
- 62 ENGLISH GEORGIAN SILVER STAND  
Fitted with two glass decanters and stoppers, hobnail cut. By Joseph Bell, London, circa 1756.
- 63 TWO ENGLISH GEORGIAN SILVER COASTERS  
Openwork design with rosettes. By R. & S. Henell, London, circa 1806. (2)
- 64 ENGLISH GEORGIAN SILVER SUGAR BASKET  
Openwork wire pattern intertwined by floral garlands; blue glass liner. By Hester Bateman, London, circa 1789.
- 65 ENGLISH GEORGIAN SILVER BOAT-SHAPED SUGAR BASKET  
Openwork design; chased garlands. By Alice and George Burroughs, London, circa 1812.

- 22* 50  
66 ENGLISH GEORGIAN SILVER SNUFFER TRAY  
Boat shape, with moulded edge. By Edward Copper, London, circa 1768-9.  
*Weight about 4½ ounces.*
- 25*-  
67 ENGLISH GEORGIAN SILVER SNUFFER TRAY  
Oblong shape; scroll and floral chasing. By Andrew Fogelberg, London, circa 1776.  
*Weight about 5 ounces.*
- 25* 1  
68 SET OF FOUR ENGLISH GEORGIAN SILVER SALTCELLARS  
Openwork floral design on four ball and claw feet. Blue glass liners.  
By R. & D. Hewell, London, circa 1768. (4)
- 150* -  
69 TWO ENGLISH SILVER TWO-HANDED TUREENS AND COVERS  
Boat shape, with beaded edges and covers. London, circa 1823. (2)  
*Weight about 39 ounces.*
- 150* -  
70 ENGLISH GEORGIAN SILVER COFFEE POT AND COVER  
Oviform shape with festoons of flowers around body; scroll handle. London, circa 1759.  
*Weight about 27 ounces.*
- 80* -  
71 TWO ENGLISH GEORGIAN SILVER CANDLESTICKS  
By Edward Copper, London, circa 1768. (2) *Weight about 39 ounces.*
- 40* -  
72 EARLY NINETEENTH CENTURY FRENCH SILVER-GILT GAMECOCK :  
:
- 90* -  
73 TWO GEORGIAN SILVER CANDLESTICKS  
Circa 1766. Maker untraced.  
Mentioned on page 196, Jackson, "English Goldsmiths and Their Marks." (2)  
*Weight about 42 ounces.*
- 250* -  
74 TWO GEORGIAN SILVER TWO-HANDED SAUCE TUREENS AND COVERS  
Oval shape; mask-head handles; covers with floral borders. By Daniel Smith and Robert Sharp, circa 1780. (2) *Weight about 62 ounces.*
- 60* -  
75 TWO GEORGIAN SILVER CANDLESTICKS  
Fluted columnar supports on square beaded bases. By John Winter & Co. Sheffield Silversmith's mark. Circa 1775. (2)
- 100* -  
76 TWO GEORGIAN SILVER CANDLESTICKS  
Rams' heads; urn and leaf decoration in relief. By Fenton Cheswick & Co. Sheffield Silversmith's mark. Circa 1813. (2)

- 225-*
- 77 GEORGIAN SILVER EPERgne**  
Oval centre piece holding six arms, fitted with original Waterford cut glass dishes. By Matthew Boulton. Birmingham Silversmith's mark. Circa 1803. *Weight about 142 ounces.*
- 170-*
- 78 TWO GEORGIAN SILVER TWO-HANDED SAUCE TUREENS AND COVERS**  
Oval shape; standing on four cabriole claw legs; scroll chased borders. By William Hall. London Goldsmith's mark. Circa 1800. (2) *Weight about 61 ounces.*
- 511-*
- 79 TWO GEORGIAN SILVER TWO-HANDED SAUCE TUREENS AND COVERS**  
Oval shape; mask-head handles; covers with floral borders. By Daniel Smith and Robert Sharp, circa 1780. (2) *Weight about 60 ounces.*
- 511-*
- 80 TWO GEORGIAN SILVER CANDLESTICKS**  
Circa 1766. Maker untraced. Mentioned on page 196, Jackson, "English Goldsmiths and Their Marks." (2) *Weight about 42 ounces.*
- 511-*
- 81 TWO GEORGIAN SILVER CANDLESTICKS**  
Rams' heads; urn and leaf decoration in relief. By Fenton Cheswick & Co. Sheffield Silversmith's mark. Circa 1813. (2)
- 511-*
- 82 GEORGIAN SILVER HOT WATER JUG**  
By John Scofield. London Goldsmith's mark. Circa 1787. *Weight about 27 ounces.*
- 511-*
- 83 GEORGIAN SILVER TWO-HANDED SOUP TUREEN AND COVER**  
On ball and claw feet; cover surmounted by figure of an owl. By H. N., circa 1789.
- 511-*
- 84 TWO GEORGIAN SILVER TWO-HANDED SAUCE TUREENS AND COVERS**  
Oval shape; standing on four cabriole claw legs; scroll chased borders. By William Hall. London Goldsmith's mark. Circa 1800. (2) *Weight about 61 ounces.*



[85]

85 THE ABERCORN GEORGIAN SILVER PLATEAU

In three parts. The centre piece bears the Arms of the Duke of Abercorn. In the centre of each end piece is a large spray of flowers representing the Rose, the Thistle and the Leek. A wide chased border surrounds the entire plateau. In the corners are coronets. The sides and ends with roses, thistles, leeks and shamrocks, the emblems of England, Scotland, Wales and Ireland. A rail surrounding the entire plateau is formed by thistle leaves. On twelve beautifully carved scroll and shell feet. The plateau was formerly the property of the Duke of Abercorn. By Benjamin Smith. London Goldsmith's mark. Circa 1814.

*Weight about 1307 ounces.*

[SEE ILLUSTRATION]

86 GEORGIAN SILVER VEGETABLE DISH AND COVER

By J. & J. Aldous. London Goldsmith's mark. Circa 1821.

*Weight about 48 ounces.*

87 GEORGIAN TWO-HANDED GOBLET

By William Shaw. London Goldsmith's mark. Circa 1762.

With the inscription: "The gift of two friends. 1827."

*Weight about 19 ounces.*



[91]

[97]

[90]

[97]

[91]

THE COLLECTION OF  
MINTON PORCELAIN FLOWER VASES

NUMBERS 88-98

88 ENGLISH SOLON MINTON PORCELAIN PLAQUE

Circular shape with a milk-white pâte sur pâte decoration of spider's web, flying amorini and flowers on an olive-green ground.

89 ENGLISH SOLON MINTON PORCELAIN VASE

Bottle shape. Decorated on each side with a milk-white pâte sur pâte design of vases, flowers and fruit on an olive-green ground. Surmounted by two gilt scroll handles.

[SEE ILLUSTRATION]

90 ENGLISH SOLON MINTON PORCELAIN TWO-HANDED VASE

Oviform shape. The body is encircled with a band designed in panels of milk-white pâte sur pâte decoration of amorini and flowers on a pink ground, and the decoration of the upper part is of a floral and diaper pattern, in pinks, greens, browns and grays. Fluted olive-green body.

*Height, 19 inches.*

[SEE ILLUSTRATION]

91 TWO ENGLISH SOLON MINTON PORCELAIN VASES

On each side are oval medallions of a milk-white pâte sur pâte decoration representing draped female figures, flowers and amorini on a coral tomato ground and surrounded by a similar decoration of scrolls and flowers. The bodies are of olive-green and decorated with gold stars. Gilt mask-head handles. (2)

*Height, 17 inches.*

[SEE ILLUSTRATION]



[96]

[89]

[96]

**92 TWO ENGLISH MINTON PORCELAIN VASES AND COVERS**

With milk-white pâte sur pâte decoration of flying amorini, trees and flowers on an olive-green ground. Initials A.B. (A. Burke, painter.)  
 (2)

[SEE ILLUSTRATION]

**93 ENGLISH SOLON MINTON PORCELAIN VASE**

Milk-white pâte sur pâte decoration of birds and trees; the upper part has a leaf design in relief and the whole is on an olive-green ground. Two masked ring handles.

This vase was decorated by Pilsbury and exhibited in the Paris Universal Exhibition, 1878.

**94 TWO SOLON MINTON PORCELAIN VASES**

Decorated with a milk-white pâte sur pâte design of leaves, flowers and butterflies. The rims are surrounded by borders of leaves and flowers on a light blue ground. Gilt ring handles. (2)

[SEE ILLUSTRATION]



[97A]



[98]



[97A]

- 95 ENGLISH SOLON MINTON PORCELAIN VASE AND COVER  
Decorated in panels of milk-white pâte sur pâte representing sleeping amorini, scrolls, and figure-head medallions on a blue ground. Gilt scroll ring handles.  
*Height, 15½ inches.*  
[SEE ILLUSTRATION, PAGE 11]
- 96 TWO ENGLISH MINTON PORCELAIN VASES BY L. SOLON  
Signed. The fronts decorated with nude female figure holding sunburst. Each side has oblong panels with a blue and gold scroll design, above which are two ring handles. Necks of vases decorated in a buff floral and leaf design on a white ground. (2)  
[SEE ILLUSTRATION, PAGE 11]
- 97 TWO ENGLISH MINTON PORCELAIN VASES BY L. SOLON  
Bulbous shaped bodies, the fronts decorated with a panel representing playing amorini in a milk-white relief at the top, which is a frieze in coral color with rosetted decoration; supported by buff and gilt Corinthian columns; below is a small floral medallion, on each side of which are two small coral and gold panels surrounding a garland of leaves. Top has a wide gold band and two scroll mask-head handles. (2)  
*Height, 16 inches.*  
[SEE ILLUSTRATION, PAGE 10]

97A TWO IMPORTANT ENGLISH SOLON MINTON PORCELAIN  
VASES

180 ✓ Bulbous-shaped body, the front decorated with draped dancing female classical figures; above are winged amorini; gilt scroll handles. On square ormolu base with inset panels in a scroll design. (2)

[SEE ILLUSTRATION]

98 VERY IMPORTANT DOUBLE-HANDED MINTON PORCELAIN  
FLOWER URN BY SOLON

f 50 ✓ Broad bulbous body invested with a relief decoration of white glazed jasper depicting, on one side, the Nine Muses surrounding, in a semi-circle, three winged amorini who touch their bare feet with their bows. The reverse with a flock of nine flying Genii, preceded and pursued by similar flocks and surrounded by flying swallows. The ground is of a lustrous mirror-black. The two sides are enriched with two scroll handles above two Medusa Heads. The bottom is painted with a Greek running border in gold and two tone blue-green. The base and the neck are covered with a relief decoration in the classical taste in multicolored enamels heightened with gold.

[SEE ILLUSTRATION]

THE COLLECTION OF  
OLD ENGLISH SHEFFIELD PLATE, ETC.

NUMBERS 99-148

70 ✓ 99 TWO OLD ENGLISH SHEFFIELD THREE-LIGHT CAN-  
DELABRA

Columnar supports holding two scroll arms; on circular bases in a floral design. (2)

50 ✓ 100 TWO OLD ENGLISH SHEFFIELD CANDLESTICKS

Square columns on bases designed with an Adam two-handled urn; garlands and rams' heads. (2)

25 ✓ 101 OLD ENGLISH SHEFFIELD CENTREPIECE

Supported by four scroll legs terminating in claw feet; top rim decorated in a bead and scroll design; holding original Waterford glass dish cut in hobnail pattern.

35 ✓ 102 OLD ENGLISH SHEFFIELD TUREEN AND COVER

Oval shape, gadrooned edge, on four leaf-carved and scroll feet. Similar handles on each end and on cover.

- 103 TWO SMALL OLD ENGLISH SHEFFIELD PLATEAU COVERS  
Oval shape with shell and scroll borders. Leaf-carved and scroll handles. (2)
- 104 TWO OLD ENGLISH SHEFFIELD CANDLESTICKS  
Square columns on bases designed with an Adam two-handled urn; garlands and rams' heads. (2)
- 105 OLD ENGLISH SHEFFIELD CRUET  
Square base, gadrooned edge. In centre scroll and leaf carved handle; fitted with eight old Waterford cut glass bottles, two with silver mounts.
- 106 LARGE OLD ENGLISH SHEFFIELD PLATEAU COVER  
Oval shape with shell and scroll border. Leaf-carved and scroll handle.
- 107 OLD ENGLISH SHEFFIELD FOUR-LIGHT CANDELABRA  
Columnar support with leaf carving on circular base decorated in similar manner, holding three scroll arms with flower-carved bobèches and candle holders. Centre bobèche and candle holder similar to others. Torch finial.
- 108 TWO OLD ENGLISH SHEFFIELD WINE COOLERS  
Urn shape; the lower part with flutings, on circular bases; scroll and leaf-carved handles; fitted liners. (2)
- 109 OLD ENGLISH SHEFFIELD CAKE BOWL  
Circular shape with heavy leaf and shell carved edge, ribbon handle, with leaf-carved panel in centre.
- 110 LARGE OLD ENGLISH SHEFFIELD PLATEAU COVER  
Oval shape, with shell and scroll border. Leaf-carved and scroll handle.
- 111 OLD ENGLISH SHEFFIELD TUREEN AND COVER  
Oval shape, flower and scroll carved edge, supported by legs with shell knees, on claw feet. Scroll and leaf-carved handle at each end; similar handle on cover.
- 112 LARGE OLD ENGLISH SHEFFIELD FIVE-LIGHT CANDELABRA  
Tapered columnar support on circular base with gadrooned edge holding four scroll-shaped arms with gadrooned edges, bobèches and candle holders. Urn-shaped candle holder in centre with pineapple finial.
- 113 TWO OLD ENGLISH SHEFFIELD WINE COOLERS  
Barrel shape; encircled by fluted hooks; shell handles, fitted liners. (2)

- 50 ✓ 114 OLD ENGLISH SHEFFIELD THREE-LIGHT CANDELABRA  
Three draped figures on triangular base supporting six scroll-shaped arms with leaf-carved bobèches and candle holders. In the centre is a circular trelliswork and leaf-carved basket.
- 40 ✓ 115 SET OF FOUR OLD ENGLISH SHEFFIELD COASTERS  
Circular shape with shell and flower carved edges; turned wood bases. (4)
- 20 ✓ 116 SET OF TWO OLD ENGLISH SHEFFIELD COASTERS  
Scalloped edges; sides with ornamentation of fretted leaves. Turned wood bases. (2)
- 20 ✓ 117 TWO OLD ENGLISH SHEFFIELD PLATEAU COVERS  
Oval shape with shell and scroll borders. Leaf-carved and scroll handle. (2)
- 40 ✓ 118 TWO OLD ENGLISH SHEFFIELD CANDLESTICKS  
Square columns on bases designed with an Adam two-handled urn; garlands and rams' heads. (2)
- 40 ✓ 119 TWO OLD ENGLISH SHEFFIELD CANDLESTICKS  
Square columns on bases designed with an Adam two-handled urn; garlands and rams' heads. (2)
- 20 ✓ 120 SET OF TWO OLD ENGLISH SHEFFIELD COASTERS  
Circular shape with shell and flower carved edges; turned wood bases. (2)
- 40 ✓ 121 SET OF FOUR OLD ENGLISH SHEFFIELD COASTERS  
Circular shape with shell and gadroon edges; turned wood bases. (4)
- 50 ✓ 122 OLD ENGLISH SHEFFIELD THREE-LIGHT CANDELABRA  
Three draped figures on triangular base support three scroll-shaped arms with leaf-carved bobèches and candle holders. In the centre is a circular trelliswork and leaf-carved basket.
- 60 ✓ 123 TWO OLD ENGLISH SHEFFIELD WINE COOLERS  
Urn shape, with leaf and scroll carved edge; fluted underpart; base with leaf and scroll carved edge. Scroll shaped handles; fitted liners. (2)
- 50 ✓ 124 LARGE OLD ENGLISH SHEFFIELD FIVE-LIGHT CANDELABRA  
Tapered columnar support on circular base with gadrooned edge, holding four scroll arms with gadrooned edges, bobèches and candle holders, centre bobèche and candle holder to match.

- 125 SET OF FOUR OLD ENGLISH SHEFFIELD COASTERS  
Circular shape with shell and gadroon edges. Turned wood bases. (4)
- 126 SET OF FOUR OLD ENGLISH SHEFFIELD COASTERS  
Circular shape with shell and flower carved edges; turned wood bases. (4)
- 127 OLD ENGLISH SHEFFIELD CENTRE PIECE  
Three draped figures on triangular base supporting trelliswork and leaf-carved basket.
- 128 TWO OLD ENGLISH SHEFFIELD PLATE WINE COOLERS  
Square shape; fitted liners; fluted bases and grapevine handles. (2)
- 129 OLD ENGLISH SHEFFIELD PLATE CRUET  
Openwork design on three ball and claw feet, and fitted with four original Bristol glass bottles.
- 130 TWO OLD ENGLISH SHEFFIELD PLATE ENTREE DISHES  
AND COVERS  
Oblong shape. (2)
- 131 TWO OLD ENGLISH SHEFFIELD PLATE ENTREE DISHES  
AND COVERS  
Oblong shape; floral edges and handles. (2)
- 132 TWO OLD ENGLISH SHEFFIELD PLATE ENTREE DISHES  
AND COVERS  
Oblong shape. (2)
- 133 OLD ENGLISH SHEFFIELD PLATE TWO-HANDED SOUP  
TUREEN AND COVER  
Boat shape; gadrooned edges; scroll and leaf handles.
- 134 OLD ENGLISH SHEFFIELD PLATE EGG STAND  
Fitted with six cups and five spoons.
- 135 TWO OLD ENGLISH SHEFFIELD PLATE TWO-HANDED  
TUREENS AND COVERS  
Boat-shape; beaded bases and top rims. (2)
- 136 TWO EIGHTEENTH CENTURY ENGLISH SHEFFIELD TWO-  
HANDED FLOWER VASES  
Gadrooned edges. Mask handles. (2)

- 137 OLD ENGLISH SHEFFIELD TWO-HANDED SOUP TUREEN  
AND COVER

30 / Oblong shape; gadrooned edge; leaf handles.

- 138 TWO OLD ENGLISH SHEFFIELD PLATE ENTREE DISHES  
AND COVERS

50 / Oblong shape. (2)

- 139 TWO OLD ENGLISH SHEFFIELD PLATE SAUCE BOATS

40 / Helmet shape; scroll and leaf handles. (2)

- 140 TWO OLD ENGLISH SHEFFIELD PLATE ENTREE DISHES  
AND COVERS

30 / Oblong shape. (2)

- 141 OLD ENGLISH SHEFFIELD PLATE TWO-HANDED CAKE  
BOWL

30 / Border and handles of floral design; on four claw feet.

- 142 TWO OLD ENGLISH SHEFFIELD PLATE THREE-LIGHT  
CANDELABRA

150 / Fluted stand with floral borders in relief. (2)

- 143 OLD ENGLISH SHEFFIELD PLATE EPERGNE

70 / Tray-shaped base, supporting five openwork baskets fitted with five blue glass liners.

- 144 TWO OLD ENGLISH SHEFFIELD PLATE ENTREE DISHES  
AND COVERS

10 / Oblong shape; floral edges and handles. (2)

- 145 TWO OLD ENGLISH SHEFFIELD PLATE SAUCE BOATS

10 / Helmet shape; scroll and leaf handles. (2)

- 146 OLD ENGLISH SHEFFIELD PLATE TRAY

30 / Scroll chasing and floral borders; standing on four ball and claw feet.

- 147 OLD ENGLISH SHEFFIELD PLATE TRAY

50 / Circular shape with gadrooned edge; feet with scroll and floral design.

- 147A TWO SMALLER, SIMILAR TO THE PRECEDING

30 / (2)

147B TWO SMALLER, SIMILAR TO THE PRECEDING

(2)

147C EARLY SIXTEENTH CENTURY GERMAN IVORY TANKARD  
AND COVER

Carved in a design of winged figures, rams' heads, eagles, and figure-heads in scroll panels and carved all over in a floral and scroll design. Chased silver stand supporting ivory stem carved similarly to the tankard. Silver cover surmounted by small Bacchanalian seated figure.

*Height, 19 inches.*

147D EARLY SIXTEENTH CENTURY GERMAN IVORY TANKARD

Heavily carved tankard representing warrior on prancing horse; draped male and female figures; Bacchus; winged cupids and beasts of prey. Massive scroll carved mask-head handle. The silver cover and stand are chased in a floral and fruit design. The cover surmounted by a carved ivory Bacchanalian figure.

*Height, 19 inches.*

147E EARLY SIXTEENTH CENTURY GERMAN IVORY TANKARD

Heavily carved, depicting "The Birth of Christ." Silver-gilt stand and cover chased in a flower and scroll design, cover surmounted by silver figure of the infant Christ. Massive silver-gilt figure-head handle.

*Height, 12 inches.*

148 OLD ENGLISH SHEFFIELD PLATE TABLE

Top chased in a floral and leaf design with scroll edge and corners; apron, sides and reverse decorated similarly. The dies are furnished with rams' heads holding rings. Standing on tapering legs encircled by chased festoons of flowers and connected by shaped crossed stretchers on the centre of which is an urn.

SALE MONDAY AFTERNOON, JANUARY TWENTY-NINTH, AT 2:30

SECOND SESSION

NUMBERS 149-303

OLD ENGLISH FURNITURE AND PAINTED ROOMS  
17TH, 18TH AND EARLY 19TH CENTURIES

- 149 SET OF EIGHT OLD ENGLISH PURPLE GLASS FINGER  
BOWLS  
*401* (8)
- 150 EIGHTEENTH CENTURY ENGLISH SATINWOOD WRITING  
BOX  
*150* Sheraton period. Fold-over style; interior fitted with adjustable writing pad, pull-out drawer at side fitted with stationery compartments; original brass handles.
- 151 TWO VERA EGLOMISE PAINTINGS  
*201* One representing a horse attacked by lion; the other, with lion in the background. Circular, fluted marble frames. (2)
- 152 CARVED OAK CUPBOARD  
*601* Moulded and leaf-carved top; front enclosed by two small doors carved in a scroll design; on carved columnar supports holding carved undershelf.
- 153 EIGHTEENTH CENTURY ENGLISH MAHOGANY WIG STAND  
*125* Chippendale period. Carved circular top with shaped undershelf fitted with one drawer; upheld by three scroll-shaped supports standing on carved cabriole legs.
- 154 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRAY  
*225* Chippendale period. Formed by an oblong panel with fretwork gallery.
- 155 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES  
*601* Sheraton period. On turned spindle columns supported by shaped feet.
- 156 EIGHTEENTH CENTURY ENGLISH SMALL TRIPOD TABLE  
*13* Chippendale period. Circular top on turned fluted column, supported by three shaped legs carved at the knees.

157 EIGHTEENTH CENTURY ENGLISH MAHOGANY LAMP STAND.

Chippendale period. Fluted triangular shape, columnar support, on three scroll legs.

158 OLD COLONIAL MAHOGANY WORK TABLE

Octagonal lift-up top, on square tapered legs.

159 SMALL SEVENTEENTH CENTURY ENGLISH OAK MARRIAGE CHEST

Moulded cover. Carved front.

160 EARLY NINETEENTH CENTURY ENGLISH MAHOGANY BANNER SCREEN

Oval red damask banner on pole, supported by tripod spindle base.

161 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR

Chippendale period. Square shaped legs and stretcher carved in a fret-work design. Upholstered and covered with a cotton embroidery of a Paisley design.

162 SET OF OLD ENGLISH GREEN IVORY HANDLED STEEL KNIVES AND FORKS

Consisting of eleven knives and eleven three-pronged forks. (22)

163 EIGHTEENTH CENTURY ENGLISH OCCASIONAL TABLE

Fitted with one drawer; fretwork panel; on four cabriole legs carved at the knees and terminating in deer-shaped feet.

164 EIGHTEENTH CENTURY ENGLISH MAHOGANY HALF-CIRCULAR CONSOLE TABLE

Sheraton period. Top inlaid in a shell design. Dies inlaid in a similar manner. On four carved and fluted legs.

165 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES

Sheraton period. On turned spindle columns, supported by shaped feet.

166 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY ARMCHAIR

Chippendale period. Carved, shaped arm supports; square legs carved in Gothic design. Seat, arms and back upholstered and covered with old English gros point in a floral design.

- 167 EIGHTEENTH CENTURY ENGLISH ROLL-TOP DESK  
Sheraton period. Interior fitted with small drawers and compartments; two long drawers below. On square tapered legs.
- 168 EIGHTEENTH CENTURY ENGLISH SMALL TRIPOD TABLE  
Chippendale period. Circular top with inlaid band of satinwood, on turned and fluted column, supported by three shaped legs carved at the knees.
- 169 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST OF DRAWERS  
Chippendale period. Top and edge carved in a floral design. Fitted with four drawers; base carved in a Gothic design. Original brass handles.
- 170 EIGHTEENTH CENTURY ENGLISH MAHOGANY HAT STAND  
Chippendale period. Turned centre pole supporting twelve arms, on four plain scroll feet.
- 171 TWO EIGHTEENTH CENTURY ENGLISH BANNER SCREENS  
Adam period. Banners painted with children in brilliant colors. Gilt tripod stands carved in acanthus leaves; scroll feet. (2)
- 172 EARLY NINETEENTH CENTURY ENGLISH MAHOGANY GAMING AND WORK TABLE  
Lift-up top forming chess and backgammon board; fitted with one drawer with various compartments. Red silk basket below; on tapered column standing on four ball feet.
- 173 EIGHTEENTH CENTURY ENGLISH PAINTED BOOK RACK  
Adam period. Three shelves supported by shaped sides; one drawer below, fitted with slide, painted with floral festoons, and one door with an oval panel painted with amorini.
- 174 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE  
Sheraton period. Plain mahogany top with inlaid bands of satinwood; plain front and sides; rosetted dies; on square fluted tapering legs.
- 175 EIGHTEENTH CENTURY ENGLISH WALNUT MIRROR  
Queen Anne period. Oblong upright mirror plate; shaped moulded frame.
- 176 OLD FRENCH CARVED AND GILT WOOD SETTEE  
Shaped back with rounded ends; scroll fluted arm supports; front with floral carving; on shaped legs. Upholstered and covered.

177 EIGHTEENTH CENTURY ENGLISH MAHOGANY OCCASIONAL TABLE

Chippendale period. Oblong tray top, fretwork panels on four sides; supported by four square tapered legs carved in a Gothic design; fretwork spandrels.

178 SET OF FOUR MAHOGANY SIDE CHAIRS AND ONE ARM-CHAIR

Hepplewhite period. Oval backs. Shaped front, rosetted dies. On square fluted tapering legs. Curved arms on fluted arm supports. Seats and backs upholstered and covered. (5)

179 EIGHTEENTH CENTURY ENGLISH MAHOGANY DROP-LEAF TABLE

Chippendale period. Carved around edge with acanthus leaves.

180 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER CABINET

Sheraton period. Enclosed by glass door of a Gothic design. Corner has wide band of satinwood inlaid; nautilus shell in oval medallion and carved in a geometrical design. On stand with square-shaped tapering legs.

181 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST

Chippendale period. Plain top with edge carved in a leaf design; fitted with four drawers; original brass drop handles; on four shaped feet, carved in fretwork design.

182 EIGHTEENTH CENTURY ENGLISH MAHOGANY GAMING TABLE

Chippendale period. Folding top with carved edge, supported by cabriole legs; scroll carving at knees.

183 EIGHTEENTH CENTURY ENGLISH MAHOGANY ARTIST'S TABLE

Chippendale period. Plain mahogany lyre top with carved leaf edge, forming a drawing table. Pull-out front fitted with writing slide and containing various compartments and a small drawer; supported by two legs carved in a Gothic design with fretwork panel, with edge carved in a similar manner; original brass handles. The whole on four square legs.

184 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER CHAIR

Chippendale period. Round back, supported by turned columns and two shaped splats. On square legs. Loose cushion seat.

185 EIGHTEENTH CENTURY ENGLISH WALNUT OCCASIONAL TABLE

740 ✓ Queen Anne period. Figured oyster-wood top, fitted with one drawer. On four spiral twisted legs connected by understretcher; ball feet.

186 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY TER- RESTRIAL AND CELESTIAL WORLD GLOBES

130 ✓ Chippendale period. Fluted columnar support on three scroll-shaped legs, carved in a ribbon and floral design, with stretcher holding compass. By J. & W. Cary, Strand, London. Dated 1800. (2)

187 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE

85 ✓ Chippendale period. Supported by column on tripod base.

188 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY TORCHERES

75 ✓ Shaped tops; turned and tapered columnar supports on three scroll-shaped feet. (2)

189 SET OF SIX EARLY NINETEENTH CENTURY ENGLISH SIDE CHAIRS

270 ✓ Turned top and side rails, on turned legs connected by similar stretchers. Covered with floral needlework. (6)

190 EIGHTEENTH CENTURY ENGLISH SATINWOOD BOOKCASE

215 ✓ Sheraton period. In two portions: the lower as a cupboard enclosed by a panelled door with an oval medallion inlaid in kingwood; the top part in the form of a cabinet fitted with shelves enclosed by glazed panelled door. Surmounted by arched and moulded cornice.

191 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY COMMODE

120 ✓ Adam period. Shaped top with leaf-carved edge; fitted with two glass panelled doors enclosing cabinet; dies framed by ram's head holding festoons in which are carved rosettes; panelled sides on shaped base; leaf and scroll carved edge.

192 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR

50 ✓ Chippendale period. On square legs carved in Gothic designs. Seat and back upholstered and covered in crewel work.

193 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

Chippendale period. Rectangular top with moulded edge. Apron with shell carving in centre surrounded by leaf and scroll carving. On cabriole legs with shell carving at the knees, and terminating in scroll feet. The top has inset gray marble top.

194 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY HALL CLOCK

Chippendale period. Case in the shape of a Gothic arch.

195 EIGHTEENTH CENTURY CARVED WOOD AND GILT MIRROR

Chippendale period. Oblong mirror plate; mahogany frame, with gilt leaf and scroll carving in relief.

196 TWO EIGHTEENTH CENTURY ENGLISH GILT WOOD POLE SCREENS

Adam period. Gilt pole supported by urn-shaped column; standing on three fluted curved legs. Oval panel representing a bouquet of flowers worked in various colored silks on a cream satin ground. (2)

197 EIGHTEENTH CENTURY ENGLISH MAHOGANY DINING TABLE

In two parts, each part resting on three shaped legs.

198 SET OF SIX EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE CHAIRS

Adam period. Back formed by shaped top rail with fluted and rosetted carving, on curved supports; fluted horizontal splats; turned tapering legs. (6)

199 OLD ENGLISH SATINWOOD CORNER CUPBOARD

Enclosed by four panelled doors painted with baskets of flowers, garlands and musical trophies; surmounted by painted scroll cornice.

200 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE

Adam period. Shaped top painted with a design of floral festoons and surrounded by a deep border of flowers, on a green ground; fitted with one long and two small shaped drawers, with floral festoons; one large and two small cupboards below, enclosed by panelled doors, with painted festoons and floral bouquets. On four turned feet.

201 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND  
GILT MIRROR

Queen Anne period. Oblong mirror plate; shaped frame; scroll and leaf carving below. Surmounted by shell pediment, with eagles' heads at each side.

390 EIGHTEENTH CENTURY ENGLISH THREE-FOLD PAINTED  
LEATHER SCREEN

Each fold decorated with a painted panel representing a drinking scene, in the style of Teniers.

170 EIGHTEENTH CENTURY ENGLISH MAHOGANY THREE-  
BACK SETTEE

Chippendale period. Square backs with leaf carving on top, carved fluted centres. Shaped arms terminating in scrolls; shaped arm supports. Front and legs carved in fretwork design; stretcher supports.

75 EIGHTEENTH CENTURY ENGLISH MAHOGANY CELLAR-  
ETTE

Georgian period. Circular shape with wide carved leaf border; the front carved with rosettes and draperies; on carved circular base.

25 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Chippendale period. Plain top with moulded edge; apron and sides carved in a fretwork design; rosetted dies; supported by four triangular shaped legs carved in a similar manner and connected by spandrels of a fretwork design.

226 TWO ADAM CRYSTAL FIVE-LIGHT WALL APPLIQUES

Centre stem supporting inverted bobèche, from which hang draped pendants. Centre bowl supports five curved arms holding star bobèches and glass candleholders. Back formed by shield-shaped mirror surrounded by blue glass. (2)

21 SMALL CRYSTAL CHANDELIER

Draped from the top, forming bowl at the bottom.

126 SET OF THREE EIGHTEENTH CENTURY ENGLISH PAINTED  
SIDE CHAIRS

Adam period. Shield-shaped backs with leaf decoration; square tapered legs with shaped understretcher decorated in a similar manner. Seats upholstered and covered with green material. (3)

209 EIGHTEENTH CENTURY ENGLISH MAHOGANY LIBRARY  
TABLE

Sheraton period. Circular top covered with original leather; fitted with four drawers and dummy drawers; turned columnar support, on four shaped fluted legs terminating in brass claw feet.

210 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY  
CORNER CHAIR

Hepplewhite period. Half circular leaf-carved back, supported by three turned columns and fluted splats; fluted aprons; rosetted dies; square tapered legs connected by understretchers.

211 EIGHTEENTH CENTURY ENGLISH MAHOGANY ARMCHAIR  
Chippendale period. Shaped arm supports carved in a Gothic design. Square legs carved in a similar manner. Seat, back and arms upholstered and covered in green silk.

212 TWO NINETEENTH CENTURY ENGLISH TERRESTRIAL AND  
CELESTIAL WORLD GLOBES

On carved mahogany tripod stands connected by understretchers holding compass. By Newton & Sons, London. Dated 1850. (2)

213 EIGHTEENTH CENTURY ENGLISH MAHOGANY TALLBOY  
ON STAND

Chippendale period. Top part composed of two small and three large drawers, original brass drop handles, surmounted by carved cornice. On stand carved in a Gothic design, with legs carved in a similar manner.

214 EIGHTEENTH CENTURY ENGLISH MAHOGANY LAMP  
STAND

Georgian period. Shaped top; turned support on three scroll legs.

215 EIGHTEENTH CENTURY ENGLISH MAHOGANY FIRE  
SCREEN

Adam period. Square frame, holding satin panel worked in leaves and flowers in silks of various colors; surmounted by an urn holding festoons of leaves.

216 TWO EIGHTEENTH CENTURY SATINWOOD CONSOLE  
TABLES

Adam period. Tops inlaid with broad band of mahogany; apron and sides inlaid with ebony in a geometrical design; shaped legs supporting a shelf on ram's-head feet. (2)

- 217 EIGHTEENTH CENTURY ENGLISH WALNUT WING CHAIR  
Queen Anne period. Cabriole legs, carved at the knees and terminating in ball and claw feet. Upholstered and covered in light green silk.

- 218 EIGHTEENTH CENTURY ENGLISH SMALL TRIPOD TABLE  
Chippendale period. Shaped tray top on turned and fluted column, supported by three shaped fluted legs.

- 219 EARLY COLONIAL MAHOGANY CARD TABLE  
Folding top; inlaid bands of satinwood; fluted columnar support, on four inlaid scroll feet supporting understretcher.

- 220 EIGHTEENTH CENTURY ENGLISH MAHOGANY BAROMETER  
Sheraton period. Banjo shape, with barometer dial below, inscribed by the maker, Hancock, Nottongham. Above is a clock, the case inlaid with bands of satinwood and surmounted by brass urn finial.

- 221 TWO SEVENTEENTH CENTURY ENGLISH SIDE CHAIRS  
Stuart period. Backs formed by turned spindle rails with urn-shaped finials. The splats and top rails carved à jour in scrolls, rosettes and shells. Slender front supports, on bell and baluster shaped legs. Shaped and moulded underframing with urn in centre. (2)

- 222 EARLY COLONIAL MAHOGANY CARD TABLE  
Folding top; inlaid bands of satinwood; fluted columnar support, on four inlaid scroll feet supporting understretcher.

- 223 SET OF FIVE PAINTED QUEEN ANNE WAINSCOT PAPER PANELS  
In the Chinese style, covered with an all-over pattern of crysanthemums and low flowered bushes in soft-colored distempers of rouge d'or and green, with brilliant pheasants, tropical birds, parrots and butterflies, on a cream-colored ground. (5)

*Size of panels, 10 feet 6 inches x 8 feet.  
10 feet 6 inches x 7 feet 7 inches.  
10 feet 6 inches x 10 feet 10 inches.  
10 feet 6 inches x 10 feet.  
10 feet 6 inches x 10 feet 4 inches.*

- 224 EIGHTEENTH CENTURY ENGLISH MAHOGANY THREE-FOLD SCREEN  
Hepplewhite period. Oblong frame; corners with carved scroll design, holding oval panel with beaded edge; carved legs.

**225 EIGHTEENTH CENTURY ENGLISH LACQUER CABINET ON STAND**

Queen Anne period. The upper part composed of two large and seven smaller drawers decorated with a design of small houses surrounded by trees, flowers and birds in gold on a black ground. The stand decorated with gold bands and supported by cabriole legs with a similar decoration. (*From the Collection of the Earl of Carnarvon, Bretby Hall.*)

**226 EIGHTEENTH CENTURY ENGLISH DINING TABLE**

Chippendale period. Plain top with moulded edge carved in a leaf and scroll pattern; centre part with drop leaves at either end; supported by four square tapered legs; shaped ends supported by legs of a similar nature.

**227 EIGHTEENTH CENTURY ENGLISH MAHOGANY FLOWER STAND**

Georgian period. Octagonal top with leaf-carved edge. Sides with carved wreaths of flowers. Original mask-head drop handles. On four square tapered legs.

**228 TWO EIGHTEENTH CENTURY ENGLISH WALNUT STOOLS**

Queen Anne period. Oblong shape with rounded ends; supported by four cabriole legs carved at the knees, standing on club feet and connected by turned understretcher; slip seat upholstered and covered in a flowered brocatelle. (2)

**229 EIGHTEENTH CENTURY ENGLISH MAHOGANY SETTEE**

Chippendale period. Shaped arms carved in a leaf and scroll design; on four square-shaped, carved and fluted legs connected by understretcher. Overstuffed back, upholstered and covered in a red floral damask.

**230 EARLY NINETEENTH CENTURY ENGLISH PAINTED DAY BED**

Scroll ends decorated with a circular panel representing Chinese figures in gold on a black ground; on four curved legs. Upholstered and covered in red silk; loose cushion seat.



[231]

280  
**231 TWO EIGHTEENTH CENTURY CARVED WOOD AND GILT CONSOLE TABLES**

Georgian period. Shaped carved tops supported by carved eagle on a formation of rocks; oblong bases; original Sienna marble top. (2) (*From the Collection of the Lady Carlisle, Palace Gardens, London, England.*)

[SEE ILLUSTRATION]

140-  
**232 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY PED-ESTALS**

Georgian period. Plain tops with moulded leaf-carved edges; below is a cupboard with bottle stands and one drawer, fitted with liners; enclosed by a panelled door with flower carvings in corners and, in the centre, a leaf and floral wreath. (2)

- 171
- 233 EIGHTEENTH CENTURY ENGLISH SATINWOOD SIDEBOARD  
Sheraton period. Upper part formed by two shelves supported by turned spindles; top inlaid with band of mahogany; lower part fitted with one large and two small drawers, with original brass knobs; one large and two small cupboards below, enclosed by panelled doors. On turned legs.
- 172
- 234 EIGHTEENTH CENTURY ENGLISH CARVED AND PAINTED WOOD MANTELPIECE  
Adam period. Painted red mantelpiece composed of pilasters in the form of fluted columns, with capital enrichments of carved classical figures; the frieze bears the key panel representing three classical figures with scroll and leaf carving on either side; moulded top with leaf carving.
- 76
- 235 OLD ENGLISH ADAM OVERMANTEL  
Top part in the form of a painting of cupids in the style of Boucher; one large and two small mirror plates below. The whole encircled by a gilt moulded frame.
- 236 EIGHTEENTH CENTURY ENGLISH MAHOGANY CENTRE TABLE  
Chippendale period. Plain mahogany top with floral carved edge; apron and ends carved in the centre with floral medallions connected by scroll carving; supported by four triangular shaped legs carved in a Gothic design and connected by spandrels carved in a similar manner.
- 237 EIGHTEENTH CENTURY ENGLISH PLATE AND KNIFE STAND  
Chippendale period. Spindle gallery; on four turned legs connected by turned understretcher. (*From the Collection of the Lord Chesham, Chesham, Bucks., England.*)
- 238 EIGHTEENTH CENTURY ENGLISH PAINTED FOUR-TIER WHATNOT  
Sheraton period. Each tier decorated in a floral and leaf design and supported by spindle columns on similar feet.
- 239 EIGHTEENTH CENTURY ENGLISH MAHOGANY URN  
Sheraton period. Body of a latticework design on base with striped inlay of mahogany and satinwood; on three shaped legs forming tripod; original brass handle and rim.

- 35-* 240 EIGHTEENTH CENTURY ENGLISH MAHOGANY CELLAR-ETTE

Chippendale period. Sides carved; fitted with one small and one large drawer; on four block feet; brass handles at sides.

- 35-* 241 EIGHTEENTH CENTURY ENGLISH MAHOGANY ARTIST'S TABLE

Sheraton period. Fitted with one drawer and writing slide; supported by carved tripod stand.

- 145-* 242 EIGHTEENTH CENTURY ENGLISH MAHOGANY WIG STAND

Chippendale period. Carved circular top; beneath, a small compartment enclosing two small drawers; surmounted by bowl and cover. On tripod stand connected by three carved legs.

- 85-* 243 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP TABLE

Chippendale period. Circular top, with carved leaf and shell border; turned column, supported by three curved legs carved at knees.

- 95-* 244 EIGHTEENTH CENTURY ENGLISH SATINWOOD HALF-CIRCULAR CONSOLE TABLE

Adam period. Top inlaid with wide band of harewood. Apron divided, forming two cupboards enclosed by shutters inlaid with bands of harewood and an oval medallion of an urn in the centre. On three square tapered legs.

- 180-* 245 TWO EIGHTEENTH CENTURY ENGLISH PAINTED SATIN-WOOD ARMCHAIRS

Adam period. Shaped top rail, with panel painted with flowers; centre panel painted in a similar manner; shaped arms supported by turned rests; front and sides painted with flowers; turned legs similarly painted. (2)

- 75-* 246 EIGHTEENTH CENTURY ENGLISH LADY'S MAHOGANY OCCASIONAL TABLE

Sheraton period. Oblong top, inlaid with bands of satinwood; front and sides inlaid in a leaf pattern, surrounded by bands of satinwood. On lyre-shaped support connected by shaped understretcher. Standing on four brass claw-shaped feet.

- 270-* 247 SET OF SIX OLD ENGLISH CHIPPENDALE CHAIRS

Square backs with carved lyre-shaped centre. On square legs. (6)

248 EIGHTEENTH CENTURY ENGLISH MAHOGANY KNEEHOLE DESK

Chippendale period. Plain mahogany top, edge with carved acanthus leaves; pedestal panel supports; fitted with ten drawers, and standing on eight carved feet.

249 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE

Sheraton period. Half moon shape; top inlaid in the centre with an oval medallion of a classical figure held in reserve by wreaths, festoons and scrolls. Wide border inlaid with flowers and leaves with nautilus shell in the centre. One large door below, inlaid with a female figure under a canopy and surrounded by festoons of leaves and flowers. Side panels inlaid with urns holding flowers, encircled by wreaths and leaves.

250 EIGHTEENTH CENTURY FRENCH MAHOGANY LADY'S DRESSING TABLE

Lift-up top fitted with mirror, three drawers and one dummy drawer; ormolu escutcheon plates; on turned and tapered legs.

251 EIGHTEENTH CENTURY ENGLISH SATINWOOD SECRETAIRE BOOKCASE

Sheraton period. Upper part formed as a cabinet enclosed by two glass doors and surmounted by an arched cornice; lower part fitted as a secrétaire, with small drawers and compartments, below which are three long drawers with original brass ring handles.

252 TWO EARLY NINETEENTH CENTURY ENGLISH POLE SCREENS

Poles painted with a geometrical design and standing on ball, which rests on circular base decorated in a leaf and flower design on a cream-colored ground. Panels in white and gold frame are composed of birds and flowers worked in brilliantly colored wools on a cream ground. (2)

253 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

Chippendale period. Oblong top with carved edge; carved moulding under apron; dies with fleur de lys; circular fluted tapering legs.

254 EIGHTEENTH CENTURY CHINESE EIGHT-FOLD PAINTED PAPER SCREEN

The entire screen forms a continuous composition of the Imperial Flying Dragon with snake bodies in brilliant colors on a blue ground, covered with a pattern of conventionalized clouds in rainbow hues; beneath appears a running guilloche border of jade-green and white.

255 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE

50 - Chippendale period. Circular top with moulded edge; on turned column supported by cabriole legs carved at the knees. Duck feet.

256 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT MIRROR

50 - Queen Anne period. Oblong mirror plate surrounded by a leaf and scroll carved frame.

257 EIGHTEENTH CENTURY ENGLISH MAHOGANY CENTRE TABLE

85 - Chippendale period. Tray top; aprons and sides carved in a fretwork design; on four square-shaped legs carved in a similar manner, connected by stretchers; fretwork spandrels.

258 TWO EIGHTEENTH CENTURY MAHOGANY KNIFE BOXES

85 - Sheraton period. Fitted interiors. (2)

259 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES

90 - Sheraton period. Turned spindle columns supported by shaped feet.

260 EIGHTEENTH CENTURY ENGLISH LADY'S MAHOGANY WRITING DESK

130 - Sheraton period. Folding top inlaid with bands of satinwood; fitted with four drawers, brass ring handles; below are two larger drawers, with satinwood inlay in a geometrical design; on four square-shaped tapering legs inlaid in a similar manner.

261 EIGHTEENTH CENTURY ENGLISH SOFA TABLE

65 - Adam period. Oblong top with half round fall-down ends painted in the centre with a floral wreath, surrounded by a wide floral border; on lyre-shaped support; carved legs terminating in carved feet.

262 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES

75 - Sheraton period. On turned spindle columns supported by shaped feet.

263 SET OF SIX OLD ENGLISH RUSH-SEATED CHAIRS

90 - Spindle and turned backs. On turned legs connected by understretchers. (6)

264 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE

55 - Chippendale period. Shaped fold-over top with carved edge; on four triangular shaped legs.

265 EIGHTEENTH CENTURY ENGLISH PAINTED SATINWOOD  
WINDOW SEAT

75  
Adam period. Scroll ends supporting fretwork panels with painted classical figures and flowers; on square-shaped tapering legs; seat upholstered and covered.

266 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY  
TUB CHAIR

100  
Chippendale period. On cabriole legs carved at the knees and terminating in ball and claw feet. Upholstered and covered in red silk.

267 EIGHTEENTH CENTURY ENGLISH MAHOGANY WRITING  
TABLE

87.1  
Chippendale period. Original leather top; edge carved in a floral and scroll design. Fitted with two large drawers with original brass handles; supported by four triangular-shaped legs; carved fretwork design, connected scroll spandrels.

268 WATTEAU ROOM

900  
French painted wainscot room composed of five upright panels and one overdoor. The uprights are each designed with bold rocaille scrolls of black and rouge d'or in the Chinese style, containing at the top cartouches of vividly colored macaws and cockatoos. In the centre are Watteau subjects of male and female figures in engaging Louis Quinze costumes of brilliant orange, blue, and coral, with a background of trees, rocks, and architecture, against a blue-green ground alive with animation.

*Size of one panel, 9 feet 3 inches x 2 feet 6 inches.*

*Size of four panels, 9 feet 3 inches x 3 feet 1 inch each.*

*Size of overdoor, 2 feet 4 inches x 3 feet 6 inches.*

[SEE ILLUSTRATION]

269 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Sheraton period. Upper part as a cabinet in three sections enclosed by glass doors and surmounted by a cornice inlaid with festoons and urns. Base fitted with one large and two small drawers, below which are cupboards enclosed by panelled doors. Inlaid side panels. On moulded base.

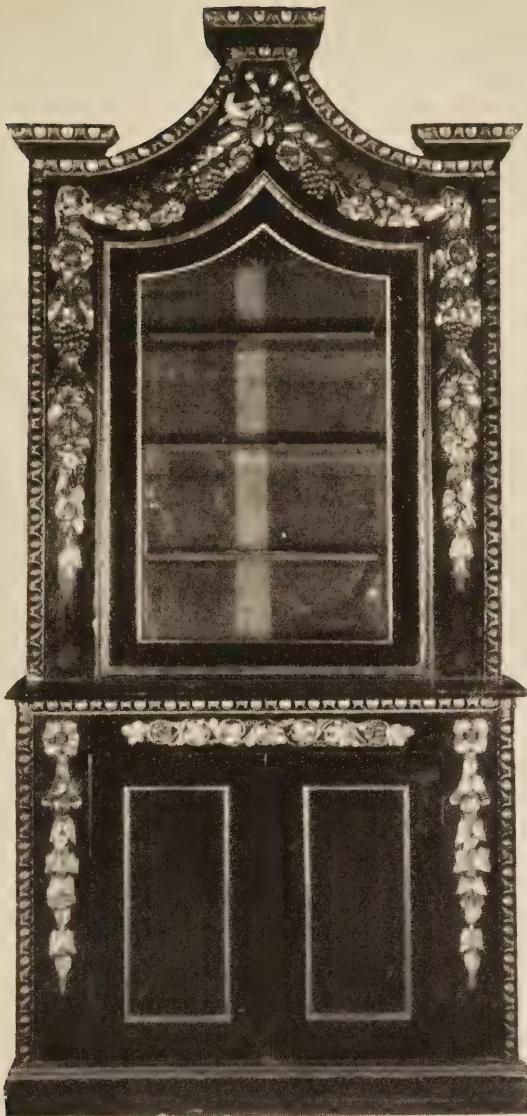
270 EIGHTEENTH CENTURY ENGLISH WALNUT OCCASIONAL  
TABLE

Queen Anne period. Oblong top fitted with one drawer; on four turned columns connected by square understretcher and supported by ball feet.



THE WATTEAU ROOM

- 271
- 271 EIGHTEENTH CENTURY ENGLISH MAHOGANY BIRDCAGE  
Sheraton period. Dome shape; supported by fluted columns; base inlaid with satinwood in the form of nautilus shells.
- 272
- 272 EIGHTEENTH CENTURY ENGLISH CARVED AND PAINTED WOOD GARDEN SEAT  
Georgian period. Shaped back carved with a design of an urn and surrounded by festoons and scrolls; scroll-shaped arms supported by lions; seat with carved shell edge; on scroll legs carved in a leaf design.
- 273
- 273 EIGHTEENTH CENTURY ENGLISH GARDEN TABLE  
Georgian period. Circular top supported by curved legs, the tops of which are in the form of eagles with outspread wings, and hold shaped undershelf. On ball and claw feet. Green marble top.
- 274
- 274 TWO SEVENTEENTH CENTURY ENGLISH OAK HALL CHAIRS  
High back formed by shaped top rail and fluted splats; turned stretchers and legs. (2)
- 275
- 275 SET OF FOUR EARLY ENGLISH OAK HALL CHAIRS  
Square shaped turned spindle backs. On four turned legs connected by stretchers. Plain moulded wooden seats. (4)
- 276
- 276 SEVENTEENTH CENTURY WELSH OAK DRESSER  
Upper part formed by three moulded shelves, moulded top; fitted with small drawers below; square tapered legs.
- 277
- 277 EIGHTEENTH CENTURY ENGLISH OAK GATELEG TABLE  
Two flaps supported by four turned legs connected by plain stretcher.
- 278
- 278 EIGHTEENTH CENTURY ENGLISH MAHOGANY TWO-TIER WAITER  
Chippendale period. Triangular-shaped top and base, carved at the sides; on three carved cabriole legs.
- 279
- 279 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE  
Sheraton period. Lift-up top, inlaid bands of satinwood; apron and sides inlaid in a similar manner. Carved and fluted diamond-shaped dies. On four turned tapering legs.
- 280
- 280 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES  
Of the Sheraton period. Turned spindle columns supported by shaped feet.



THE WILLIAM KENT BOOKCASE  
[281]

281. AN EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD BOOKCASE BY WILLIAM KENT

The upper part composed of a cabinet enclosed by a glass panelled door, the frame of which is moulded and carved in a leaf design; above and at the sides are festoons of flowers, leaves and fruit held by bow knots. The cabinet frame is carved at the edges with a design of leaves and

beadwork; surmounted, in the centre and at either end, by square pediments, the edges of which are carved similarly to those of the cabinet. The lower part is also in the form of a cabinet, with moulded edges, enclosed by two panelled doors, above and at the sides of which are intricate carvings representing flowers, fruit and leaves. On moulded base. The framework of the entire creation is painted black; the carvings, finely executed in relief, are gilded.

[SEE ILLUSTRATION]

282 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY ARMCHAIR

Chippendale period. Arm supports carved in Gothic design; square legs carved in a similar manner. Seat and back upholstered and covered in green silk.

283 EIGHTEENTH CENTURY ENGLISH HALF-CIRCULAR CONSOLE TABLE

Sheraton period. Inlaid with bands of satinwood; on four turned and tapered legs.

284 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST OF DRAWERS

Chippendale period. Top edge carved in acanthus leaves. Fitted with three drawers, with original brass handles.

285 TWO EIGHTEENTH CENTURY ENGLISH MINIATURE DRESSING SCREENS OF THE SHERATON PERIOD

On columnar supports resting on a shaped footstool covered with bead needlework of a later period, and fitted with a protruding shaped shelf which is surmounted by a three-fold glazed screen; original pear-drop handles. (2)

286 EIGHTEENTH CENTURY ENGLISH MAHOGANY DAY BED

Chippendale period. Leaf-carved scroll-shaped ends. Supported by square legs carved in a scroll design. Cane seat with loose cushion.

287 EIGHTEENTH CENTURY ENGLISH SATINWOOD CUPBOARD

Sheraton period. Top inlaid with bands of ebony; fitted with two panelled doors.

288 EIGHTEENTH CENTURY ENGLISH MAHOGANY LAMP STAND

Chippendale period. Square top on turned and fluted tapering column; supported by three scroll-shaped legs.

289 EIGHTEENTH CENTURY ENGLISH MAHOGANY LADY'S WORK TABLE

50 -  
Top fitted with compartment enclosed by slide; on each side are two smaller compartments with lift-up tops; surrounded by brass gallery and supported by lyre-shaped supports; terminating in ormolu-mounted scroll feet.

290 EIGHTEENTH CENTURY ENGLISH BANNER SCREEN

45 - Chippendale period. Petit point needlework banner. On turned and carved mahogany tripod stand; claw feet.

25 - 291 EIGHTEENTH CENTURY ENGLISH MAHOGANY LAMP STAND

Shaped top; turned and tapering columnar support on three carved legs terminating in claw feet.

160 - 292 EIGHTEENTH CENTURY ENGLISH SATINWOOD CARD TABLE

Sheraton period. Semi-circular shape; lift-up top to form round table; centre painted in a shell design; border painted with leaves and flowers; apron inlaid with harewood; supported by four square shaped tapering legs painted in a manner similar to that of the top.

37 50 - 293 EIGHTEENTH CENTURY ENGLISH MAHOGANY FIRE SCREEN

Sheraton period. Two square fluted columns hold a blue silk damask panel; brass scroll arms support shelf; fluted understretcher on curved fluted legs.

55 - 294 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE

Chippendale period. Edge carved in a scroll and leaf design. Four cabriole legs, with club feet.

90 - 295 EIGHTEENTH CENTURY ENGLISH LADY'S MAHOGANY WORK TABLE

Kidney-shaped lift-up top, with fitted interior; top has oval mirror plate in mother-of-pearl frame; pull-out bag; on scroll and turned supports connected by ormolu-mounted claw feet.

15 - 296 EARLY NINETEENTH CENTURY ENGLISH TOLE WARE TRAY

Centre formed by large panel of flowers surrounded by floral border.

*133*

297 COLLECTION OF OLD ENGLISH GREEN IVORY HANDLED CUTLERY

Set of 5 small knives and forks; 5 large knives and forks; 4 forks; carving fork; cheese scoop; fish slice. (27 pieces)

*25*

298 EIGHTEENTH CENTURY ENGLISH LACQUER TABLE WRITING DESK

Drop front, fitted with five drawers, with one large drawer below. The whole decorated in a raised gold lacquer design of figures, pagodas, boats and trees.

*4.3*

299 SET OF NINE OLD BOHEMIAN BLUE AND PURPLE CUT GLASS TUMBLERS

Fluted and diamond cut pattern. (9)

*48*

300 SET OF TWELVE OLD ENGLISH BLUE GLASS FINGER BOWLS (12)

301 EARLY ENGLISH STRAW-WORK GROUP

Representing a bouquet of flowers in a basket, enclosed in a shield-shaped painted and gilt frame.

302 SEVENTEENTH CENTURY ENGLISH OAK BIBLE BOX ON STAND

Moulded lift-up top. Apron and sides carved in a leaf design. Stand composed of turned legs connected by similar stretchers.

*17*

303 EIGHTEENTH CENTURY ENGLISH MAHOGANY COAL URN AND COVER

Sheraton period. Body and cover of a latticework design. Cover surmounted by pineapple finial and brass band; tripod stand. Original brass liner and handle.

SALE TUESDAY AFTERNOON, JANUARY THIRTIETH, AT 2:30

THIRD SESSION

NUMBERS 304-470

THE COLLECTION OF  
DECORATED AND MARQUETERIE COFFERS

NUMBERS 304-321

304 TWO EIGHTEENTH CENTURY ENGLISH BOXES

One, satinwood painted with flowers; silver handle. The other, hare-  
wood with gilt decorations. (2)

15- 50 22 TWO EIGHTEENTH CENTURY ENGLISH SATINWOOD OCTAG-  
ONAL BOX

Top decorated with a large floral bouquet and surrounded by gilt and  
floral border.

50- 20- 306 SEVENTEENTH CENTURY ENGLISH OAK BIBLE BOX ON  
STAND

Carved sides and front with the initials R. K.; dated 1673. Fitted with  
one drawer. Turned legs, connected by understretchers.

20- 307 SEVENTEENTH CENTURY ENGLISH OAK BIBLE BOX

Lift-up top. Front carved in a floral and scroll design, with the initials  
R. K.

95- 308 EIGHTEENTH CENTURY FRENCH MINIATURE SECRE-  
TAIRE

Louis Seize period. Ormolu mounted. Interior fitted with two small  
drawers and writing compartment; drop front, with two large drawers  
below; on four shaped legs.

50- 309 EIGHTEENTH CENTURY ENGLISH LADY'S SATINWOOD  
WORK BOX

Adam period. Top decorated with a panel representing female figures,  
on a sea-green ground, surrounded by leaf border. Interior of cover  
fitted with mirror plate and box with one drawer.

- 28 310 TWO EIGHTEENTH CENTURY ENGLISH BOXES  
One, satinwood, painted with flowers; the other, satinwood, painted and inlaid with an oval shell design. (2)
- 29 311 TWO EIGHTEENTH CENTURY ENGLISH BOXES  
One, satinwood, with oval medallion painting on cover. The other, painted wood with transfer decoration. (2)
- 30 312 EIGHTEENTH CENTURY ENGLISH BOX  
Adam period. Top painted with an oval panel, draped female figures; fitted with one drawer.
- 31 313 TWO EIGHTEENTH CENTURY ENGLISH WORK BOXES  
One, of the Sheraton period, decorated with views. The other, Adam period, with top painted with oval medallion and floral borders. (2)
- 32 314 EIGHTEENTH CENTURY ENGLISH WRITING AND WORK CABINET  
Adam period. The top is painted with hexagonal panel of draped and winged cupid. One drawer fitted with various compartments.
- 33 315 EIGHTEENTH CENTURY ENGLISH BOX  
Adam period; the top painted with figure of a young woman playing with a young girl; sides with painted wreaths of flowers and scroll.
- 34 316 EIGHTEENTH CENTURY ENGLISH WORK BOX  
Sheraton period; top and sides inlaid with bands of satinwood; fitted with one drawer and ringed mask-head handles.
- 35 317 TWO VERY INTERESTING OLD ENGLISH WORK BOXES  
One with top and sides painted with flowers; the other with views of Brighton. (2)
- 36 318 TWO EIGHTEENTH CENTURY ENGLISH TEA CADDIES AND AN EIGHTEENTH CENTURY ENGLISH SATINWOOD BOX  
A. Sheraton period; borders inlaid with bands of kingwood.  
B. Top and sides painted with flowers and festoons.  
C. Box of the Sheraton period; front inlaid with vase, cover with butterfly. (3)
- 37 319 TWO EIGHTEENTH CENTURY ENGLISH WRITING BOXES  
One, of the Sheraton period, in satinwood; the other Adam period, with top decorated with oval panel. (2)

320 EIGHTEENTH CENTURY ENGLISH SATINWOOD LADY'S  
WORK BOX

Sheraton period; borders inlaid with bands of kingwood; lions' heads in the form of handles; standing on four ball and claw feet; fitted with one drawer. The interior fitted with small compartments and original bobbins.

321 OLD ENGLISH MAHOGANY CHURCHWARDENS' PIPE STAND

Rack inlaid with brass and mother-of-pearl; front and sides inset with panels of beadwork.

THE COLLECTION OF  
NEEDLEWORK AND EMBROIDERY PICTURES, ETC.

NUMBERS 322-348

322 TWO EIGHTEENTH CENTURY ENGLISH SILKWORK PIC-  
TURES

One, representing flowers on a cream colored ground. The other representing flowers on a black ground. Gilt frames. (2)

323 RARE SEVENTEENTH CENTURY ENGLISH STUART STUMP  
AND EMBROIDERED LADY'S WORK BOX

The exterior fitted with two doors, hinged lid and covered on all sides with a variety of scenes embroidered in crewels and silks with heraldic beasts, their eyes formed of fine pearls. The figures dressed in silver thread and silk embroidered robes, with features drawn in India ink. Original silver handles. The doors are lined and the interior is fitted with a number of small drawers. Top and inside drawers covered with a contemporary embossed Chinese rice paper.

324 TWO EIGHTEENTH CENTURY ENGLISH NEEDLEWORK PIC-  
TURES

Floral design on a black ground; carved and gilt oval frames. (2)

325 TWO EIGHTEENTH CENTURY ENGLISH SILKWORK PIC-  
TURES

One, representing a female figure holding flowers. The other, a female figure holding a dog. Signed Werter. Dated 1794. In carved wood and gilt frames. (2)

326 EIGHTEENTH CENTURY ENGLISH BEADWORK GROUP

Representing finely executed flowers in a two-handled wool urn. Gilt frame.

327 TWO EIGHTEENTH CENTURY ENGLISH NEEDLEWORK PICTURES

One, oval shape, representing parrot and flowers in brilliant colors. The other, floral sprays and butterflies, on a black ground. Gilt frames. (2)

328 EIGHTEENTH CENTURY ENGLISH NEEDLEWORK PICTURE  
The Village Shoemaker, The Huntsman, The Traveller. In gilt frame.

329 TWO EIGHTEENTH CENTURY ENGLISH GLASS TRANSFER PICTURES

Oval shape. (2)

330 EIGHTEENTH CENTURY ENGLISH WATER-COLOR  
Representing a bouquet of flowers; inscribed "R. Little, age 18 years."  
Dated 1794. In gilt frame.

331 TWO EIGHTEENTH CENTURY ENGLISH NEEDLEWORK PICTURES

One, oblong shape, representing flowers in brilliant colors. The other, oval shape, representing flowers and butterflies. In gilt frames. (2)

332 EARLY NINETEENTH CENTURY ENGLISH BIRCH BARK PICTURE

Representing the entrance to St. Vincent's. Composed of a tower and houses with trees and small figures. Signed DAROMONT and dated 1819. In original carved and gilt frame.

333 TWO EIGHTEENTH CENTURY ENGLISH SILKWORK PICTURES

Representing female figures; one as Justice, the other Vanity. (2)

334 THREE EARLY NINETEENTH CENTURY ENGLISH FEATHER PICTURES

Representing exotic birds. In gilt frames. (3)

335 TWO EARLY NINETEENTH CENTURY ENGLISH NEEDLEWORK PICTURES

Representing baskets of fruit and flowers. (2)

336 TWO OLD ENGLISH PANELS

One a sampler, Sarah Noubles, York, 1804; the other representing fruit and birds on a café-au-lait ground. (2)

337 EARLY NINETEENTH CENTURY ENGLISH NEEDLEWORK  
PICTURE

25  
Representing ducks. In gilt frame.

338 EARLY NINETEENTH CENTURY ENGLISH SILKWORK PIC-  
TURE

25  
Representing a female figure seated in the shade of a tree. Gilt frame.

339 EARLY NINETEENTH CENTURY ENGLISH FEATHER PIC-  
TURE

16  
Representing two parroquets perched on tree. In gilt frame.

340 TWO OLD ENGLISH SILKWORK PICTURES

25  
One worked with a design of a lady; the other a bouquet of flowers. In original oval gilt frames. (2)

341 TWO ENGLISH NEEDLEWORK PICTURES

45  
One in the shape of a shield with oval panel; girl with sheaf of wheat on her head and a sickle in her hand; black frame. The other an oval panel, parroquet on tree, in gilt frame. (2)

342 TWO OLD ENGLISH SILKWORK PICTURES AND A FRAME  
CONTAINING FRAGMENTS OF OLD LACE

22 — (3)

343 TWO EIGHTEENTH CENTURY ENGLISH NEEDLEWORK PIC-  
TURES

20  
One, oval, in the design of a basket of flowers. The other, oblong shape, with design of a parroquet on a chocolate-colored background. (2)

344 TWO EARLY ENGLISH COLORED PRINTS BY ROBERT  
SAYER, LONDON

25  
King George III of Great Britain and Queen Charlotte. Surrounded by gilt metal scrollwork and enclosed in gilt wood frames. (2)

345 EARLY NINETEENTH CENTURY ENGLISH SILKWORK PIC-  
TURE

12  
Representing a bouquet of flowers. In gilt frame.

346 EARLY NINETEENTH CENTURY ENGLISH SILKWORK PIC-  
TURE

12  
Representing a parroquet perched on a tree. Black frame.

**347 TWO EARLY NINETEENTH CENTURY ENGLISH SILKWORK  
PICTURES**

Representing two birls perched on trees. In gilt frames. (2)

**348 EARLY AMERICAN IVORY PLAQUE**

Representing the Signing of the Treaty of American Independence; dated 1776. In black frame.

**ENGLISH AND CONTINENTAL  
PORCELAIN AND POTTERY**

NUMBERS 349-364

**349 TWO EIGHTEENTH CENTURY ENGLISH ASPREY FLOWER  
POTS**

Band in centre, with sprays of flowers in relief. (2)

**350 LATE EIGHTEENTH CENTURY ENGLISH DERBY DESSERT  
SERVICE**

Floral and leaf decoration executed in brilliant colors of salmon, blue and gold on a white glaze. Comprising 24 plates; 8 shaped dishes; 2 tureens, covers and stands. (34 pieces)

**351 TWO EARLY NINETEENTH CENTURY ENGLISH DAVEN-  
PORT TERRA COTTA TWO-HANDED JARDINIERES**

Raised decoration representing a hunting scene. Base designed in a basketwork weave. (2)

**352 EIGHTEENTH CENTURY ENGLISH WORCESTER CROCUS  
POT AND COVER**

Decorated with panels of flowers on an apple-green ground. Openwork cover.

**353 TWO EARLY NINETEENTH CENTURY ENGLISH WORCES-  
TER VASES**

Transfer decoration representing dogs and game; scalloped tops with a gold decoration; gilt ram's head handles. (2)

**354 EARLY NINETEENTH CENTURY ENGLISH ROCKINGHAM  
DESSERT SERVICE**

Centre panels painted in flowers. Border decorated in a royal blue and gold on a cream-colored ground. Comprising 12 plates, 4 dishes, 1 compot. (17 pieces)

355 TWO EIGHTEENTH CENTURY ENGLISH WORCESTER TWO-HANDED FLOWER POTS AND STANDS

Decorated on each side with panels of views and classical subjects on a purple and gold ground. Each supported by three scroll feet. Reptile-head handles. (2)

356 SET OF THREE EIGHTEENTH CENTURY VENETIAN PORCELAIN AMPHORÆ AND COVERS

Ram's head handles decorated with garlands of flowers and in a leaf design. Openwork covers, surmounted by gilt finials. (3)

357 EIGHTEENTH CENTURY WORCESTER CROCUS POT AND COVER

The front decorated with a panel representing classical figures on a black ground. On each side a bouquet of flowers and fluted columns. Base and rim decorated with gold trelliswork on a rose du Barry ground.

358 LARGE EIGHTEENTH CENTURY ENGLISH SPODE CROCUS POT

Front decorated with a chariot scene with flying amorini and coral-tomato scrolls. Each corner is supported by four winged female figures.

359 TWO EIGHTEENTH CENTURY ENGLISH LEEDS WARE WALL POCKETS

In the shape of Cornucopiae decorated with urns, scrolls and flowers in relief. (2)

360 OLD FRENCH PORCELAIN DINNER SERVICE

Border decorated with a leaf and floral pattern, and oval medallions of sprays and flowers surrounded by gilt festoons; small sprays of flowers in the centre. Consisting of 55 dinner plates, 18 soup plates, 4 vegetable dishes and covers, 15 meat platters, 1 salad bowl, 1 tureen, with cover and stand. (94 pieces)

361 OLD ENGLISH WORCESTER TEA AND COFFEE SERVICE

Of the Doctor Wall period. Decorated in the Queen Charlotte pattern. Comprising: 1 teapot, cover and stand; 1 sugar bowl, cover and stand; 1 tea caddy and cover; 1 slop bowl and cover; 2 large bowls; 2 small bowls; 1 openwork two-handled basket; 6 shaped bread and butter plates; 7 large saucer-shaped plates; 12 small, shaped bread and butter plates; 24 teacups (one slightly damaged); 18 coffee cups; 7 large saucers; 24 smaller saucers (1 slightly cracked). (107 pieces)

170  
362 TWO LATE EIGHTEENTH CENTURY ENGLISH COLEBROOK-  
DALE VASES

Square shape; decorated in the front with a bouquet of raised flowers; handles with raised flowers; top surrounded by leaves and flowers in relief. On gilt metal bases. (2)

363 TWO EARLY NINETEENTH CENTURY ENGLISH RIDGWAY  
VASES AND COVERS  
901

Hexagonal shape; decorated with birds, flowers and classical figures in relief on a buff-colored ground. (2) Height, 25½ inches.

364 EARLY NINETEENTH CENTURY ENGLISH WEDGWOOD DIN-  
NER SERVICE  
181

Blue wreath and flower decoration on a chintz pattern ground. Gilt mask-head handles. Consisting of: 8 large meat platters, graduated sizes; 1 large soup tureen, cover, and stand; 1 salad bowl; 4 sauce boats, covers and stands (2 covers repaired); 32 dinner plates; 14 soup plates; 8 bread and butter plates. (68 pieces)

THE COLLECTION OF  
EXCEPTIONALLY RARE ORIENTAL LOWESTOFT URNS  
VASES, DINNER AND TEA SERVICES

NUMBERS 365-422

LOWESTOFT AMPHORÆ MUST NOW BE CONSIDERED THE  
RAREST OF CHINESE PORCELAINS

THE appeal of Lowestoft is not merely that of all genuine old ceramics, but on its graceful classical forms and on its decoration of European flowers and ornaments cling the tales of Colonial life and the ventures of the East India Company.

The rediscovery of Pompeii, the style of Louis Seize, the renaissance of Greek and Roman ornaments so fervently launched by Robert Adam, are reflected in Lowestoft porcelains by the adaption of the fine models favored by the silversmiths of the second half of the eighteenth century. Beakers and bottles were replaced by covered urns, vasques and two-handled amphoræ, which forms lent themselves admirably to enrichment with floral or armorial reserves.

As chimney ornaments or as balancing complements to the console or replacing the cistern or hot water urn on the sideboard, they are without equal.

Their great scarcity is due to the short life of the Classicist Revival. The process of submitting a new model to the Chinese potters through the India traders, the leisurely execution and the long perilous return, must have placed these products of good taste in interiors at home, which by that time had undergone the pompous Neo-Egyptian transformation of the Empire.

365 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT DINNER SERVICE

Covered with medallions of Chinese garden scenes and flowers on a trellised orchid ground. Consisting of: 11 graduated dishes; 2 large dishes; 8 dinner plates; 5 soup plates; 6 bread and butter plates; 3 large cups and saucers; 4 small deep dishes; 3 shaped dishes; 1 tureen, cover and stand; 1 tureen and stand; 3 sauce boats; 14 assorted pieces (damaged). (61 pieces)

366 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES

Bottle shape; decorated with a crest on either side in blue and gold, with initials F. G. T., and floral sprays above. The necks are surrounded by blue borders with gilt star decorations. (2)

367 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT MUGS

Fronts decorated with large floral bouquets surrounded by sprays and butterflies; gilt geometrical borders on coral-tomato grounds. (2)

368 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT SWEETMEAT DISHES

Shell shape; decorated with raised shell designs in relief; painted with floral sprays. (2)

369 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BOX AND COVER

Silver-mounted rim and cover; painted with flowers and armorial bearings.

370 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES AND COVERS

Bodies decorated with large and small panels representing baskets and sprays of flowers painted in coral-tomato and gold. Covers decorated with four panels representing views and painted in coral-tomato, and surmounted by Dog Foo. (2)

**371 VERY UNCOMMON EIGHTEENTH CENTURY ORIENTAL LOWESTOFT DINNER SERVICE**

Decorated with a blue and gold trellis border and a wheel pattern medallion of similar colors.

The tureens have gilt handles and the covers are surmounted by gilt pineapple finials.

The sauce boats are of a very uncommon Nautilus Shell shape, with blue and gilt rope handles; on shell-shaped stands.

Comprising: 3 large deep platters; 16 smaller platters of assorted sizes; 12 soup plates; 33 small dinner plates; 15 dinner plates; 6 large dinner plates; 7 small salad dishes; 6 large salad dishes; 1 salad bowl; 2 strainers; 3 saltcellars; 2 sauce boats and 1 stand; 1 pitcher; 1 large tureen, cover and stand; 2 small tureens, covers and stands; 2 savory dishes, covers and stands; 2 meat dishes and strainers. (114 pieces)

The rarity of this service lies in the simplicity of the decoration.

**372 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT CRO-  
CUS POTS AND COVERS**

Square shape; decorated on two sides with Adam vases and garlands of flowers, surrounded by mice, flowers and green leaves carved in relief; gilt rope handles. The covers are encircled by a gold border and painted floral sprays. (2)

*Height, 8 inches.*

**373 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BAS-  
KETS**

The one small and oval, the other large and circular. Openwork design with a raised decoration of flowers; border painted with gold beads on sepia ground. Crest bears initials G. D. Gilt handles. (2)

**374 SEVEN ORIENTAL LOWESTOFT PLATTERS**

Gilt beadwork border; shield in the centre surrounded by floral wreath suspended by a bow-knot with the initials G. D. in gold. Graduated sizes. (7)

**375 TWENTY ORIENTAL LOWESTOFT DINNER PLATES**

Gilt beadwork border; shield in the centre surrounded by floral wreath suspended by bow-knot with initials G. D. in gold. (20)

**376 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT MANTEL  
GARNITURE**

Consisting of two beaker-shaped vases and one oviform vase, decorated with panels of flower vases and sprays of flowers surrounded by blue borders. (3)

*170* 377 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT TWO-HANDED VASE

Oviform shape, decorated with garlands of fleurs de lys painted blue and gold in relief. In the centre are oval panels representing Britain. Square base simulating marble. Gilt and blue scroll handles. Cover with coral-tomato border, gilt pineapple finial.

*80-* 378 EIGHTEENTH CENTURY LOWESTOFT SALAD SERVICE

Gilt scroll and floral decoration in blues, reds, greens and yellows on a metallic glaze. (11 pieces)

*78* 379 TWO ORIENTAL BLUE AND WHITE VASES

Oviform shape. On each side and at the bases are panels with a raised decoration of birds and foliage in white. The bodies have decorations of butterflies and leaves on a white ground. Blue and white diaper borders at necks. (2)

*2 153* 380 ORIENTAL LOWESTOFT CUSTARD CUP AND COVER, SALT-CELLAR, SMALL DISH AND A SMALL PIERCED DISH

Openwork design with raised decorations of flowers; borders painted with gold beads on a sepia ground. Crest bearing initials G. D. (4 pieces)

*72-* 381 FOUR MEAT AND TWO CIRCULAR ORIENTAL LOWESTOFT DISHES

Gilt beadwork borders; shield in the centre surrounded by a floral wreath suspended by a bow-knot with the initials G. D. in gold. (6 pieces)

*2 10-* 382 EIGHTEEN SMALL ORIENTAL LOWESTOFT DINNER PLATES

Gilt beadwork border; shield in the centre surrounded by floral wreath suspended by a bow-knot with initials G. D. in gold. (18)

*55* 383 LARGE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BOWL

The exterior decorated with a border of scrollwork and small diaper medallions on a chocolate-colored ground; below are four chocolate ground medallions decorated with Adam urns in sepia and white.

The interior is decorated with bouquets of flowers with a green leaf decoration.

*190*  
**384 LARGE EIGHTEENTH CENTURY ORIENTAL FAMILLE-ROSE BOWL**

Decorated on the inside with gold leaf and flower pattern, the outside beautifully decorated with Chinese mandarin figures on horseback, a garden scene with female figures surrounded by flowers and trees, also a balcony scene representing a mandarin surrounded by his courtiers. Base decorated with a geometrical pattern of blue on a peach ground.

*40*  
**385 FIVE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT PLATES**

Hexagonal shape; decorated bouquets of flowers on a white ground. (5)

*190*  
**386 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT TEA SERVICE**

Border decorated with scrolls and rosettes in panels on a chocolate ground; draped urn in the centre. Comprising: 1 teapot, cover and stand; 1 tea caddy and cover; 1 cream jug and stand; 1 bowl, cover and stand; 11 tea bowls; 10 coffee cups and saucers. (25 pieces)

*70*  
**387 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BASKETS ON STANDS**

The one, circular; the other, oval. Openwork design with raised decorations of flowers; borders with painted gold beads on a sepia ground. Crest bearing initials G. D. Gilt handles. (2)

*52*  
**388 TWO ORIENTAL LOWESTOFT FISH DISHES AND LINERS AND ONE LARGE MEAT DISH**

Gilt beadwork borders; shield in the centre, surrounded by floral wreath suspended by a bow-knot with the initials G. D. in gold. (3)

*190*  
**389 SEVENTEEN ORIENTAL LOWESTOFT SOUP PLATES**

Gilt beadwork borders; shield in the centre, surrounded by floral wreath suspended from bow-knot with the initials G. D. in gold. (17)

*190*  
**390 TWO VERY UNCOMMON EIGHTEENTH CENTURY ORIENTAL LOWESTOFT JARDINIERES ON STANDS**

The centre is decorated with a leaf design in relief, painted orchid color. The decoration is divided in the centre with gilt geometrical inset border on a blue ground. The stands are decorated on the outside with a leaf border in orchid, green and gold. On the inside is a narrow gilt geometrical border on a blue ground. (2)

*90*  
**391 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT TEA SERVICE**

Decorated with a coat of arms and floral sprays. Consisting of: 1 teapot, cover and stand; 1 cream jug and stand; 5 tea bowls and saucers; 3 coffee cups and saucers; 2 bowls; 2 saucers (chipped). (14 pieces)

*100* 392 TWO SMALL EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BASKETS ON STANDS

Openwork design with a raised decoration of flowers; borders painted with gold beads on a sepia ground; crest bearing initials G. D. Gilt handles. (2)

*100* 393 TWO CIRCULAR EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BASKETS ON STANDS

Openwork design with a raised decoration of flowers; border painted with gold beads on a sepia ground; crest bearing initials G. D. Gilt handles. (2)

*80* 394 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES

Oviform shape; decorated with two panels, in sepia, of views, with smaller panels below, in sepia and gold, of trees and birds; alternating with these are panels, also in sepia and gold, of flowers, with similar smaller panels beneath; the whole on a ground simulating basketwork weave, and the upper panels surmounted by encircling floral decorations in sepia. (2)

*300* 395 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES AND COVERS

Decoration of cornucopiae, filled with flowers and surrounded by floral sprays and butterflies; coral-tomato borders and bases; salamander handles in gold; covers with coral-tomato borders and decorated with floral sprays surmounted by gilt kylins. (One handle slightly damaged.) (2)

*Height, 9½ inches.*

*300* 396 TWO VERY FINE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT TWO-HANDED JARDINIERES

Decorated with bouquets and sprays of flowers in coral-tomato with sea-wave borders. (2)

*Height, 6 inches.*

[SEE ILLUSTRATION, PAGE 54]

*90* 397 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES

Sepia decoration of views and birds in panels surrounded by grapevine in gold and purple, on a coffee-colored glaze. Teakwood covers. (2)

*Height, 10 inches.*

*310* 398 TWO VERY FINE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT TWO-HANDED JARDINIERES

Bouquets of roses surrounded by floral sprays above similar decorations, on raised fluted ground. Fleur-de-lys border around bases. Large gilt handles. Scalloped tops. Decorated on the inside with flowers and leaves. (2)

*Height, 7 inches.*

[SEE ILLUSTRATION, PAGE 54]



[398]

[407]

[400]

[407]

[398]

**399 TWO UNCOMMONLY LARGE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT COVERED AMPHORÆ**

Oviform body decorated with grapevine festoons and views painted in sepia and surrounded by gilt borders. Base painted in imitation marble; covers decorated with gilt floral border surmounted by a seated female figure. (2)

*Height, 20 inches.*

**400 UNUSUALLY TALL EIGHTEENTH CENTURY ORIENTAL VASE AND COVER**

Graceful urn-shaped body decorated with blue star border; blue and gilt scroll handles. Cover decorated with gold star border on blue ground and surmounted by seated figure. (Slightly damaged)

*Height, 23 inches*

[SEE ILLUSTRATION]

**401 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT JARDINERES**

Painted gold bead border on sepia ground; crests with the initials G. D. in gold; shell-shaped handles decorated in sepia and gold. (2)

402 EIGHTEENTH CENTURY ORIENTAL NANKING TEA SERVICE

Decorated with Chinese garden scenes and pagodas. Interiors with blue, gold and leaf borders. Composed of: 1 teapot, cover and stand (cover repaired); 1 bowl, cover and stand; 1 cream jug, cover and stand (cover repaired); 1 bowl (repaired); 9 cups and saucers; 11 tea bowls. (24 pieces)

403 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT PITCHERS

Gold scroll decoration in relief with a crest bearing the initials G. D. in gold; handles with gilt flowers in relief. (2)

404 TWO LARGE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BASKETS ON STANDS

Openwork design with a raised decoration of flowers; border painted with gold beads on a sepia ground; crest bearing initials G. D.; gilt handles. (Repaired) (2)

405 TWO SMALL EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BASKETS ON STANDS

Openwork design with a raised decoration of flowers; border painted with gold beads on a sepia ground; crest bearing initials G. D. Gilt handles. (2)

406 OVAL EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BASKET ON STAND

Openwork design with a raised decoration of flowers; border painted with gold beads on a sepia ground; crest bearing initials G. D. Gilt handles.

407 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES

Decorated with oval panels, views in coral-tomato surrounded by blue and gold garlands of leaves. (2) *Height, 11 inches.*

[SEE ILLUSTRATION]

408 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASES

Oviform shape; decoration of two large panels in sepia, each representing châteaux above and, below, birds on trees. Alternating are pairs of smaller panels, also in sepia, of floral sprays; the whole on a ground resembling basketwork weave, and the larger panels surmounted by an encircling floral decoration in sepia and gold. (2)



[ 409 ]

409 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT COVERED AMPHORA

Oviform body with salmon and gold festoons in relief. On both sides are medallions, painted in coral-tomato, surrounded by flowers and leaves; on square base; gilt scroll handles and decorated cover.

*Height, 14½ inches.*

[ SEE ILLUSTRATION ]

410 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT TEA SERVICE

Decorated with gold star borders and bearing crest encircling initials J. A. D.

The teapot, cover, stand and large bowl of this service were manufactured at the Spode factory.

The service is composed of: 12 cups and saucers; 4 tea bowls and saucers; 1 large bowl and stand; 1 cream jug and stand; 1 teapot, cover and stand; 2 small bowls. (21 pieces)



[411]

**411 UNUSUALLY FINE EIGHTEENTH CENTURY ORIENTAL LOWESTOFT AMPHORA**

Oviform body covered with a coffee-colored glaze; festoons carved in relief; medallion of views in sepia surrounded by border of leaves and flowers; gilt handles in the form of roses. Base painted to simulate marble; cover decorated with floral border; pineapple finial.

*Height, 16½ inches.*

[SEE ILLUSTRATION]

**412 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT VASE**

Decorated with bouquets and sprays of flowers, butterflies and birds; base and rim painted with coral-tomato and gold scrolls.

*Height, 10½ inches.*

**413 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT MUG**

Decoration of flowers with salmon and blue border; rope handle.

*Height, 5 inches.*

414 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT PITCHER  
AND COVER

76 ✓  
Decoration of floral sprays in blue and gold with circular medallion,  
gold star border on blue ground; rope handle. Cover with gold star  
border surmounted by dolphin. (Cover repaired.)

415 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT  
VASES

✓  
Bouquets of flowers and butterflies surrounded by raised grape decoration.  
(2) *Height, 12 inches.*

416 EIGHTEENTH CENTURY LOWESTOFT MUG

✓  
Decoration of floral sprays with monogram I. S. Blue border and rope  
handle.

417 TWO VERY FINE ORIENTAL LOWESTOFT COVERED AM-  
PHORÆ

✓  
56 ✓  
Oviform body covered with coffee-colored glaze; decorated flowers and  
leaves in gold, with festoons carved in relief. Oval medallion with  
painted views in sepia on each side; square bases painted to resemble  
marble. Covers decorated with gold and coral-tomato border; gilt pine-  
apple finials. (2) *Height, 14 inches.*

[SEE ILLUSTRATION]

418 TWO VERY FINE EIGHTEENTH CENTURY ORIENTAL  
LOWESTOFT COVERED AMPHORÆ

✓  
Urn-shaped body; fleur-de-lys festoons in relief; medallion on either side  
painted in sepia and surrounded by blue and gilt border; blue and gilt  
scroll handles. Covers decorated with blue border; pineapple finials.  
(2) *Height, 14½ inches.*

[SEE ILLUSTRATION]

419 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT COV-  
ERED AMPHORÆ

✓  
White metallic glaze decorated with festoons and fleur-de-lys carved in  
relief; oval panels on both sides surrounded by coral-tomato, green and  
blue border decorated with flowers and butterflies; gilt scroll handles;  
on square bases painted to simulate marble. Covers decorated with blue,  
green and gold border; gilt pineapple finials. (2)

*Height, 15 inches.*



[417]



[418]

420 EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BOWL  
AND COVER

Decorated with a border of gold beads on a sepia ground; crests on each side with the initials G. D. in gold; gilt and sepia rabbit-head handles. Cover decorated in a similar manner and surmounted by a crown.

421 TWO EIGHTEENTH CENTURY ORIENTAL LOWESTOFT BAS-  
KETS ON STANDS

Openwork design with raised decorations of flowers; borders painted with gold beads on a sepia ground; crest bearing initials G. D. Gilt handles. (2)

421A EIGHTEENTH CENTURY ORIENTAL LOWESTOFT SUPPER  
SET

Composed of four shaped dishes and covers forming a circle, and a small tureen and cover. They are decorated in a leaf and flower design of brilliant green on a white metallic glaze. (5 pieces)

422 TWO LARGE CIRCULAR EIGHTEENTH CENTURY ORIENTAL  
LOWESTOFT BASKETS ON STANDS

Openwork design with raised decorations of flowers; borders painted with gold beads on a sepia ground; crest bearing initials G. D. Gilt handles. (2)

THE COLLECTION OF  
ENGLISH METALLIC RESIST (LUSTRE) WARES  
COPPER, SILVER AND PURPLE

NUMBERS 423-470

423 EIGHTEENTH CENTURY ENGLISH TURNER WARE  
PITCHER

Decorated with a hunting scene in relief; top covered with a brown glaze; silver mount.

424 SET OF THREE EARLY NINETEENTH CENTURY ENGLISH  
WEDGWOOD VASES

Urn shape. Decorated with a mottled glaze. Ring handles. (3)

425 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUG  
On the one side a painted scene representing the Sunderland bridge.  
Inscribed, and dated 1795-96. On the other side ships with inscription.

426 TWO EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE  
TEAPOTS AND COVERS

Fluted and beadwork designs. (2)

427 EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE TEA-  
POT AND COVER AND COFFEE POT AND COVER

(2)

428 EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE TRITON  
CANDLESTICK

On square base.

15 - 429 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUG  
AND STAFFORDSHIRE MUG

20 - The jug decorated with Chinese figures, pagodas, birds and flowers on a blue ground; the mug decorated in an agate design. (2)

27 - 430 SET OF THREE EARLY NINETEENTH CENTURY ENGLISH  
WEDGWOOD SPILL VASES

Raised blue decoration, chariot scenes and classical figures; top border of a similar scroll design on a white ground. (3)

76 - 431 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE SIL-  
VER LUSTRE STAG

On oblong, shaped and moulded base.

25 - 432 TWO EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE  
TEAPOTS AND COVERS

Fluted and beadwork designs. (2)

32 - 433 TWO EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE  
TEAPOTS AND COVERS

One with fluted and beadwork design; the other with a white floral decoration. (2)

32 - 434 EARLY ENGLISH COPPER LUSTRE TEAPOT AND COVER;  
STAFFORDSHIRE AGATE WARE MUG; A SILVER LUSTRE  
CREAM EWER, AND A COPPER LUSTRE MUSTARD POT  
AND COVER

(4)

25 - 435 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUG  
Decorated on each side with fishing scenes on an orange-colored ground.

- 436 TWO EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE  
COFFEE POTS AND COVERS  
Fluted and beadwork decoration. (2)

- 437 TWO EIGHTEENTH CENTURY ENGLISH SILVER LUSTRE  
TEAPOTS AND COVERS  
Fluted designs. (2)

- 438 EARLY NINETEENTH CENTURY ENGLISH STAFFORDSHIRE  
PURPLE LUSTRE JUG

On the one side, painted masonic signs; on the other, two figures with inscriptions: "Let brotherly love continue." Front inscribed "Moses and Hannah Mills." Dated 1822.

- 439 TWO VERY UNCOMMON EIGHTEENTH CENTURY ENGLISH  
TURNER WARE TWO-HANDED URNS

The upper part decorated with chocolate-colored biscuit classical figures in relief, on a cream ground. Below is an acanthus leaf decoration in relief with scrolls covered with a silver resist lustre glaze. Fluted column on a square base covered with a silver lustre glaze on a cream-colored ground. Two masks on each side support fluted and leaf-carved handles. Beaded lips covered with a similar glaze. (2)

[SEE ILLUSTRATION]

- 440 TWO UNUSUAL WEDGWOOD PURPLE LUSTRE VASES AND  
COVERS

Oviform bodies. Interior and exterior covers with perforated tops. (2)

[SEE ILLUSTRATION]



TWO TURNER WARE TWO-HANDED URNS

[439]



TWO WEDGWOOD PURPLE RESIST LUSTRE VASES AND COVERS

[440]

TWO WEDGWOOD PURPLE RESIST LUSTRE WALL POCKETS

[458]

*40*

441 TWO EIGHTEENTH CENTURY ENGLISH SILVER RESIST LUSTRE MUGS

One decorated with birds in colors on a silver lustre ground. The other decorated with farmhouse scene in panel on a canary-yellow ground. (2)

*41*

442 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUG

The lower part decorated with four panels of rosettes surrounded by raised fluting; the upper part with flowers and leaves in relief in colors.

*41*

443 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

*41* On silver resist lustre ground; the decorations of birds and foliage. (2)

*45*

444 LARGE EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUG

Decorated with sprays on a silver resist lustre ground.

*50*

445 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

The one, silver resist lustre ground with stencilled flower and trellis decoration. On each side are oval panels painted with views. The other decorated in colors with scenes. Inscribed "The narrow escape of Bonny through a window." Resist silver lustre band around neck. (2)

*51*

446 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

Silver resist lustre ground; the one decorated with pattern of peacock and leaf; the other with floral medallion decoration. (2)

*52*

447 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

Solid silver resist lustre ground; the one decorated with birds and foliage in white, the other with floral designs. (Latter slightly damaged) (2)

*53*

448 TWO EIGHTEENTH CENTURY ENGLISH SILVER RESIST LUSTRE JUGS

One decorated with birds and flowers, the other with floral sprays. (2)

- 449 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUG  
Silver resist lustre ground, decorated with hunting scene in blue.

- 450 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE TEA SERVICE

Oval panels in silver resist lustre and coral-tomato, with decorated borders. Comprising: 11 cups and saucers; 1 teapot, cover and stand; 1 large bowl and stand; 1 small bowl and stand; 1 small cream jug. (15 pieces)

- 451 EIGHTEENTH CENTURY ENGLISH SILVER RESIST LUSTRE BUST

- 452 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE CROCUS POT AND COVER

Silver resist lustre ground decorated with panels of flowers. (Cover slightly damaged)

- 453 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

One decorated with an exotic bird on silver resist lustre ground, and the other with silver resist lustre on a canary ground. (2)

- 454 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

Silver resist lustre ground, decorated with birds and foliage. (2)

- 455 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE SILVER RESIST LUSTRE JUG

Decorated on a solid silver lustre ground with an all-over pattern of grapevine in blue.

- 456 EIGHTEENTH CENTURY ENGLISH SILVER RESIST LUSTRE TEA SERVICE

Decorated with flowers. Comprising: Teapot and cover; cream jug; sugar bowl and cover; bowl; 3 cups and saucers. (7 pieces)

457 TWO EIGHTEENTH CENTURY ENGLISH PURPLE LUSTRE JUGS

One decorated with hunting scene on a yellow ground; purple lustre band around top. The other decorated with scenes, geometrical border at top. (2)

458 TWO EIGHTEENTH CENTURY ENGLISH WEDGWOOD PURPLE RESIST LUSTRE WALL POCKETS

In the shape of Nautilus shells; impressed mark Wedgwood. (2)

[SEE ILLUSTRATION, PAGE 63]

459 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

Foliage decorations on silver resist lustre ground. (2)

460 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

On silver resist lustre ground; the one decorated with agricultural tools and sheaves of wheat; the other with an uncommon decoration of irregular waveline design. (2)

461 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE CROCUS POT AND COVER

Decorated with panels of flowers on a silver resist lustre ground.

462 TWO VERY UNCOMMON EIGHTEENTH CENTURY ENGLISH LUSTRE TWO-HANDED VASES

Silver resist lustre ground with stencilled flowers and star. Decorated with ropes and tassels held by silver rosettes carved in relief. Solid silver resist handles. (2) *Height, 8½ inches.*

463 TWO EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE JUGS

Silver resist lustre ground; the one with fluted and floral decoration, and the other with star medallion decoration, fluted and floral border. (2)

- 464 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE CROCUS POT

26 Resist silver lustre ground, decorated in panels of foliage and flowers.  
Cover.

- 465 EARLY NINETEENTH CENTURY ENGLISH STAFFORDSHIRE BUST

27 John Wesley, 1703-91, the founder of the Methodists.

- 466 TWO EIGHTEENTH CENTURY ENGLISH WEDGWOOD CROCUS POTS

28 Bases decorated with acanthus leaves in relief; bodies covered with a mottled glaze. (2) Height, 19½ inches.

- 467 EARLY NINETEENTH CENTURY ENGLISH STAFFORDSHIRE COMPOTE

29 Decorated with silver lustre acanthus leaves on a canary ground; geometrical border in silver lustre.

- 468 TWO EIGHTEENTH CENTURY ENGLISH WEDGWOOD WALL POCKETS

30 Nautilus shell shape; covered with a purple resist lustre. Impressed mark "Wedgwood." (2)

- 469 EARLY NINETEENTH CENTURY ENGLISH STAFFORDSHIRE JUG

31 The lower part decorated with a floral and fluted design; the whole covered with a purple lustre glaze.

- 470 EIGHTEENTH CENTURY ENGLISH STAFFORDSHIRE SILVER LUSTRE JUG

32 Buff-colored glaze. On the one side Masonic emblems, and on the other a text. Inscribed below the lip, JOHN DUTTON, STOCKTON, 1813, in silver. Rim decorated with geometrical pattern of silver.



FOURTH SESSION

NUMBERS 471-627

OLD ENGLISH FURNITURE AND PAINTED ROOMS  
17TH, 18TH AND EARLY 19TH CENTURIES

- 471 EIGHTEENTH CENTURY ENGLISH WALNUT LAMP STAND  
*251* Queen Anne period. Octagonal top, spiral stem, tripod base, on three scroll legs.

- 472 SEVENTEENTH CENTURY ENGLISH OAK HIGH-BACK ARM-  
CHAIR  
*55* Back composed of curved top rail supported by incurved side rails and two centre splats; scroll arms on similar arm supports. On cabriole legs connected by turned stretchers.

- 473 EIGHTEENTH CENTURY ENGLISH WIG STAND  
*55* Chippendale period. Circular top carved in a leaf and scroll design, below which are two small drawers surmounted by small bowl and cover; on triangular supports, standing on three carved scroll legs supporting understretcher.

- 474 EIGHTEENTH CENTURY ENGLISH SMALL TRIPOD TABLE  
*55* Chippendale period. Circular top with beaded edge on turned and fluted column, supported by three shaped legs carved at the knees.

- 475 EIGHTEENTH CENTURY ENGLISH BRISTOL PORCELAIN  
BASKET OF FLOWERS  
*101* By Ramey. An exceptionally fine example of the Bristol Factory. It represents a basket of various flowers and leaves which are worked out to the most minute detail. In a carved and gilt frame.

- 476 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES  
*101* Sheraton period. On turned spindle columns supported by shaped feet.

- 477 SET OF OLD ENGLISH GREEN IVORY HANDLED STEEL  
KNIVES AND FORKS  
*104* Twelve knives and 12 four-pronged forks. (24)

478 COLLECTION OF OLD ENGLISH GREEN IVORY HANDLED KNIVES

Comprising 24 knives with steel blades. (24)

479 EIGHTEENTH CENTURY ENGLISH LADY'S DRESSING CASE

Sheraton period. Interior fitted with silver-mounted cut glass bottles. Original brass drop handles. Top inlaid with small agate medallions.

480 EIGHTEENTH CENTURY ENGLISH TRIPOD TABLE

Chippendale period. Shaped tray top on turned column, supported by three shaped legs with scroll carving and scroll feet.

481 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY TUB CHAIR

Chippendale period. On cabriole legs carved at the knees; ball and claw feet. Upholstered and covered with red silk.

482 EIGHTEENTH CENTURY ENGLISH MAHOGANY BIRDCAGE

Chippendale period. Octagonal base supporting three tiers on carved columns, dome-shaped top with leaf-carved finials.

483 EIGHTEENTH CENTURY ENGLISH LADY'S HAREWOOD WORK TABLE

Sheraton period. Octagonal top; fitted with one drawer, with a sliding bag below; top and sides inlaid with satinwood. Supported by four tapered legs.

484 CARVED MAHOGANY CHIPPENDALE ARMCHAIR

Curved arm supports. On square legs carved in a Gothic design. Seat and back upholstered and covered with blue silk.

485 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE

Sheraton period. Forming semi-circular console. Lift-up top inlaid with bands of satinwood; standing on four tapered legs.

486 EIGHTEENTH CENTURY ENGLISH NEST OF TABLES

Sheraton period. Turned spindle columns supported by shaped feet.

487 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Sheraton period. Bomb shape, fitted with one drawer with brass handle and escutcheon plate.

- 488 EIGHTEENTH CENTURY ENGLISH MAHOGANY STOOL  
Chippendale period. Oval seat supported by four square legs carved in Gothic style and connected by fretwork spandrels. Loose cushion seat, upholstered and covered in red silk damask.
- 489 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP TABLE  
Chippendale period. Octagonal top on tripod base carved with leaves.
- 490 OLD ENGLISH MAHOGANY EXTENSION TABLE  
Plain mahogany top on four square tapered legs. Fitted with one drawer. Original brass handles.
- 491 SET OF SIX EIGHTEENTH CENTURY ENGLISH PAINTED SIDE CHAIRS  
Adam period. Shield-shaped backs; centre splats formed by an urn painted in flowers; turned tapering legs painted in a similar manner. (6)
- 492 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE  
Chippendale period. Plain top with leaf and ribbon carved edge; on square legs carved in a Gothic design; fretwork spandrels.
- 493 EIGHTEENTH CENTURY ENGLISH MANTEL MIRROR  
Adam period. Composed of a large centre plate and two smaller side plates, surrounded by a shaped, moulded and carved frame and separated by fluted columns. Standing on ball feet.
- 494 EIGHTEENTH CENTURY ENGLISH MAHOGANY TORCHERE  
Shaped piecrust top; fluted triangular columnar support on three scroll feet.
- 495 EIGHTEENTH CENTURY ENGLISH WINDOW SEAT  
Adam period; scroll shape; seat upholstered and covered in green damask; supported by square tapered legs, painted in urn and scroll design.
- 496 TWO EIGHTEENTH CENTURY ENGLISH POLE SCREENS OF THE SHERATON PERIOD  
On twisted and baluster stems with circular and gadrooned bases; urn-shaped finial, painted black and gold and furnished with oval pole panels, holding silk-embroidered bouquets of flowers worked in natural colors on a cream ground. (2)

497 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHINA CABINET ON STAND

Sheraton period. Upper portion partly enclosed by two glass doors, above and on either side of which are small shelves; two small drawers below. Inlaid bands of satinwood and satinwood rosettes. Half-circular base supporting undershelf; on four square tapered spandrels inlaid with satinwood.

498 EIGHTEENTH CENTURY ENGLISH MAHOGANY CELLAR-ETTE

Georgian period. Upper part fitted with small compartments bound with wide brass bands. Original brass mask-head drop handles; stand supported by four square legs; fretwork spandrels.

499 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST OF DRAWERS

Chippendale period. Top with carved leaf border; fitted with four drawers with original brass drop handles. On four carved block feet.

500 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD WALL BRACKETS

Georgian period. Centre part formed by ribbon carving in the centre of which is a flying eagle; below are three scroll brackets with female heads holding metal bobèches. (2)

501 SEVENTEENTH CENTURY ENGLISH OAK REFECTORY TABLE

Supported by four turned legs connected by understretcher.

502 SET OF NINE EIGHTEENTH CENTURY ENGLISH YEW-TREE WINDSOR SINGLE CHAIRS AND TWO ARMCHAIRS

Oval backs; supported in the centre by a fretwork splat in a wheel pattern with three spindles on either side; curved arms on shaped arm supports; standing on four turned spindle legs, connected by turned spindle understretchers. (11)

503 SEVENTEENTH CENTURY ENGLISH OAK BRIDAL CHEST

Plain moulded cover, panelled front with carved letters G. R. and date 1678. Panelled sides.

504 EARLY EIGHTEENTH CENTURY ENGLISH OAK MONK'S CHAIR

Oval lift-up top. Four columns connected by stretchers support the seat. Carved front and sides.

**505 SEVENTEENTH CENTURY ENGLISH SIDE CHAIR**

Stuart period. Splat back with twisted side rails; twisted legs connected by carved stretchers.

**506 SEVENTEENTH CENTURY ENGLISH OAK MARRIAGE CHEST ON STAND**

The front engraved with the Coat of Arms of James II.

**507 SMALL FIVE-LIGHT CRYSTAL CHANDELIER**

Draped with crystal festoons from the top, forming bowl at bottom, with shaped arms fitted with bobèches and candle holders.

**508 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE**

Sheraton period. Forming semicircular console table. Lift-up top, inlaid with bands of satinwood; standing on four tapered legs.

**509 EIGHTEENTH CENTURY ENGLISH MAHOGANY FIRE SCREEN**

Chippendale period. Needlework panel executed in a floral design on a black ground; sliding mahogany frame surmounted by carved head medallion, leaves and bow knots. Base of stand carved urn and scrolls; supported by four shaped feet.

**510 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY WINDOW SEATS**

Hepplewhite period; scroll-shaped ends; supported by carved and fluted legs. (2)

**511 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST OF DRAWERS**

Chippendale period. Front with carved leaf edge; fitted with four drawers with original brass drop handles and escutcheons. Carved beaded base.

**512 EIGHTEENTH CENTURY ENGLISH MIRROR**

Queen Anne period. Oblong mirror plate with arched top, surrounded by glass panels painted in a Gothic manner in gold on a tortoise-shell colored ground. Mirror plate painted at the top with Prince of Wales' feathers.

- 513 EIGHTEENTH CENTURY ENGLISH MAHOGANY WRITING TABLE  
Chippendale period. Oblong green baize top; fitted with two small drawers with original brass handles; on four cabriole legs carved at the knees in a shell, leaf and scroll pattern; standing on ball and claw feet.
- 514 TWO OLD ENGLISH TERRESTRIAL AND CELESTIAL WORLD GLOBES ON STANDS  
Turned tripod stands connected by turned stretchers. Made by Cruchley, Fleet Street, London. (2)
- 515 EIGHTEENTH CENTURY ENGLISH WING CHAIR  
Cabriole legs carved at the knees and terminating in ball and claw feet. Upholstered and covered in floral crewel work on a blue ground.
- 516 ENGLISH CHIPPENDALE MAHOGANY TWO-FOLD SCREEN  
Fluted legs supporting fretwork stretcher; below are fluted stretcher supports.
- 517 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE  
Sheraton period. Fold-over top forming semicircular console supported by four tapered legs.
- 518 TWO EIGHTEENTH CENTURY ENGLISH ARMCHAIRS  
Adam period. Painted black and gold, oval backs, shaped arms, tapered and fluted legs. Upholstered and covered in red silk in a floral design. (2)
- 519 EIGHTEENTH CENTURY ENGLISH MAHOGANY LAMP STAND  
Adam period. Plain circular top; fluted gilt stem on fluted mahogany and gilt tripod.
- 520 EIGHTEENTH CENTURY ENGLISH LADY'S MAHOGANY WRITING DESK  
Sheraton period. Lift-up top, inlaid with bands of satinwood; sliding screen back and adjustable writing pad; fitted with one drawer; front and sides inlaid in a similar manner. On four square tapering legs connected by understretchers.

521 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR

195 ✓ Hepplewhite period. On four carved square tapering legs. Upholstered and covered in a green floral silk damask. Loose cushion seat.

522 TWO EIGHTEENTH CENTURY SATINWOOD POLE SCREENS

170 ✓ Adam period. Shield-shaped panels with oval medallion representing female carrying agricultural implements and surrounded by festoons of flowers. On painted and scroll carved supports, on three carved and painted legs. (*From the Collection of the Baroness Burdett-Coutts*) (2)

523 EIGHTEENTH CENTURY ENGLISH MAHOGANY TWO-FLAP DINING TABLE

80 ✓ Chippendale period. Oval top with border carved in acanthus leaves; on eight square legs.

524 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD ARMCHAIRS

11 ✓ Adam period. Shaped top and side rails, carved with rosettes; scroll arms and supports; front and sides carved in similar manner. On square carved, fluted and tapering legs. Seats and backs upholstered and covered in light blue silk. (2)

525 EIGHTEENTH CENTURY ENGLISH LADY'S MAHOGANY WORK TABLE

75 ✓ Sheraton period. Half-circular ends with gallery; on lyre-shaped support; on four shaped claw feet.

526 EIGHTEENTH CENTURY ENGLISH MARBLE MANTELPIECE

26 ✓ Adam period.

527 EIGHTEENTH CENTURY ENGLISH MAHOGANY BREAKFAST TABLE

80 ✓ Sheraton period. Oblong top with moulded edge supported by turned column, standing on four shaped legs.

528 EIGHTEENTH CENTURY SPANISH YELLOW DAMASK COVERLET

50 ✓ Composed of a conventionalized design of leaves and flowers in two-tone yellow.  
*Length, 12½ yards.*

- 126  
529 SET OF SIX EIGHTEENTH CENTURY ENGLISH SIDE CHAIRS  
Georgian period. Carved, fluted top and bottom rails supported by columns; shaped aprons with leaf festoons in relief; rosetted dies on four spirally turned tapering legs. (6)
- 165  
530 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY SETTEE  
Chippendale period. Back carved in a leaf, shell and scroll design; scroll arms carved in similar manner with mask heads. Plain mahogany seat supported by cabriole legs carved on the knees and terminating in claw feet.
- 531 TWO OLD ENGLISH MAHOGANY TORCHERES  
Plain turned tapering support connected by scroll-shaped tripod. \* (2)
- 18  
532 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE  
Adam period. Shaped top, border painted in a leaf and flower design. Centre compartment enclosed by two convex trelliswork doors. Two side compartments enclosed by concave doors painted with medallions of flowers. Supported by six painted columns on turned feet.
- 24  
533 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD CONVEX MIRROR  
Georgian period. Oval mirror plate with moulded and beaded frame, shell and leaf carving below. At the sides are scroll-shaped arms holding cut glass bobèches and nozzles; surmounted by carved and gilt wood eagle.
- 534 TWO EIGHTEENTH CENTURY ENGLISH PAINTED PED-  
ESTALS  
Adam period. Oblong top decorated with acanthus leaves and supported by square tapered columns decorated with festoons of flowers. (2)
- 535 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER CUPBOARD  
Chippendale period. The upper part enclosed with two glass doors, surmounted by carved cornice and carved scrolls at sides; the lower part as a cupboard fitted with one drawer with compartments.
- 536 EIGHTEENTH CENTURY ENGLISH MAHOGANY WINDOW SEAT  
Chippendale period. Scroll ends supported by four cabriole legs carved at the knees in a leaf and scroll pattern and terminating in ball and claw feet. Upholstered and covered in a striped damask.

537 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

90 - Sheraton period. Apron inlaid with urn and bands of satinwood. Dies inlaid with urns. On square tapered legs inlaid with fleur-de-lys.

538 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRETAIRE BOOKCASE

Sheraton period. Upper part composed of a cabinet enclosed by two glass doors inlaid with bands of satinwood, and surmounted by moulded and beaded cornice. The bottom part is composed of a cylindrical top desk, the interior of which is fitted with six small drawers and three small compartments in satinwood. The slide has a lift-up writing stand covered with green leather. Below are three long drawers with original brass drop handles. On shaped base inlaid with bands of satinwood.

539 EIGHTEENTH CENTURY ENGLISH MAHOGANY CIRCULAR LIBRARY TABLE

180 - Sheraton period. Plain mahogany top; fitted with six real and two dummy drawers; turned columnar support; on four scroll fluted legs.

540 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE CHAIRS

180 - Chippendale period. On cabriole legs carved at the knees. Upholstered backs and seats. (2)

541 EARLY EIGHTEENTH CENTURY ENGLISH "ACT OF PARLIAMENT" CLOCK

150 - Circular moulded body, painted black. The entire front is occupied by a dial with boldly painted numerals and gilded hands.

542 TWO EARLY NINETEENTH CENTURY ENGLISH TERRESTRIAL AND CELESTIAL WORLD GLOBES

80 - Carved and fluted columns on tripod stands. (2)

543 EIGHTEENTH CENTURY ENGLISH PAINTED CANVAS SIX-FOLD SCREEN

200 - Four of the panels are composed of urns filled with flowers and resting on pedestals with tropical birds in bright plumage perched upon their tops. The remaining panels bear nude figures of putti with emblems of love and festoons of flowers suspended above their heads. The tops are enriched by draperies of crimson.

544 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING ARM-  
CHAIR

Standing on square tapered legs, carved at the tops; fretted spandrels; upholstered and covered in a flowered gros point.

545 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY  
CARD TABLE

Chippendale period. Shaped top; leaf carved edge; on four cabriole legs carved at the knees; ball and claw feet.

546 EIGHTEENTH CENTURY ENGLISH MAHOGANY POLE  
SCREEN

Chippendale period. Tripod base; on three curved legs; supports a panel of needlework in a flower design.

547 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Chippendale period. Top with carved leaf border. Fitted with two drawers with original drop handles. Cabriole legs carved at the knee.

548 EIGHTEENTH CENTURY ENGLISH MAHOGANY DINING  
TABLE

Sheraton period. Formed in three sections; the ends are half-circular and the centre oblong; each supported by four fluted legs terminating in scroll feet. Two extra leaves.

549 SEVENTEENTH CENTURY SPANISH ROSE SATIN COVERLET  
With tasselled fringe. *Length, 10 yards.*

550 SEVENTEENTH CENTURY SPANISH ROSE SATIN COVERLET  
With tasselled fringe. *Length, 10 yards.*

551 SET OF SIX EIGHTEENTH CENTURY ENGLISH MAHOGANY  
SIDE CHAIRS AND TWO ARMCHAIRS

Chippendale period. On square legs with carving in a Gothic design connected by understretchers; fretwork spandrels. Curved arms supported by a fretwork design panel held by curved supports. Seats and backs upholstered and covered. (8)

552 EIGHTEENTH CENTURY ENGLISH SIX-FOLD PAINTED  
LEATHER SCREEN

Latticework decoration forming panels of rosettes surrounded by a wide scroll and leaf border in gold on a black ground.

- 553 TWO OLD ENGLISH MAHOGANY TORCHERES  
Shaped tops on tapered columnar supports standing on three shaped legs. (2)
- 231
- 554 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDEBOARD  
Sheraton period. Top inlaid with satinwood border; two larger drawers in the front inlaid with satinwood with original brass drop handles; square tapered legs inlaid with bands of satinwood.
- 231
- 555 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD MIRROR  
Chippendale period. Shaped mirror plate, with scroll-shaped frame with flower and leaf carving at sides and below.
- 631
- 556 EIGHTEENTH CENTURY ENGLISH MAHOGANY POLE SCREEN  
1701 Chippendale period. Oblong moulded floral carved frame holding panel of tapestry representing fruit and flowers, on carved columnar supports standing on three cabriole legs carved at the knees.
- 557 EIGHTEENTH CENTURY ENGLISH CHEST  
951 Chippendale period. Plain mahogany top, leaf and shell carved edge fitted with three drawers, original brass ring handles; carved and moulded base on four shaped feet carved in a Gothic design.
- 2601
- 558 TWO EIGHTEENTH CENTURY ENGLISH CUT GLASS FIVE-LIGHT WALL APPLIQUES  
Adam period. Centre stem supporting inverted bobèches from which hang draped pendants surmounted by star finials. Curved arms holding star bobèches and glass candle holders. (2)
- 351
- 559 EIGHTEENTH CENTURY ENGLISH MAHOGANY KNEEHOLE DESK  
351 Chippendale period. Plain mahogany top with carved scroll edge; pull-out drop front writing compartment, below which are six small drawers forming pedestals; on four shaped feet. Original brass handles and escutcheon plates.
- 4501
- 560 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE  
4501 Chippendale period. Top part formed by three cabinets enclosed by glass doors and surmounted by carved leaf cornice. Lower part with pull-out secrétaire in top; fitted with six drawers and seven small compartments, below which are two panelled doors, with rosettes in corners, enclosing a cupboard; on carved and moulded base.

561 EIGHTEENTH CENTURY ENGLISH ALABASTER URN

In the Italian taste of the Adam period. Large vasque acanthus carved at the bottom furnished with two interlaced serpent handles on a moulded fluted socle; yellow Sienna marble base.

562 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST

Chippendale period. Fitted with four drawers, with original brass drop handles; on four shaped feet connected by shaped underpart.

563 EIGHTEENTH CENTURY ENGLISH MAHOGANY ARMCHAIR

Chippendale period. Arms in a lattice and floral design; on four square legs carved in a similar manner; connected by understretcher. Upholstered and covered in floral crewel work.

564 EIGHTEENTH CENTURY ENGLISH MAHOGANY BEDSIDE CUPBOARD

Sheraton period. Top inlaid with satinwood; cupboard formed by one door with brass handles; on square legs.

565 EARLY NINETEENTH CENTURY ENGLISH MAHOGANY LADY'S WORK TABLE

Shaped top; inlaid with bands of satinwood. Front inlaid in a similar manner. Interior fitted with small mirror; original bobbins and various compartments. On fluted columnar support; triangular base; brass claw feet.

566 OLD CHINESE SILK EMBROIDERY EIGHT-FOLD SCREEN

Decorated with Chinese figure subjects and trees worked in colored silk on a satin ground.

567 SEVENTEENTH CENTURY SPANISH POLYCHROME CHEST

Steeple top; painted on each side in various flowers; fall-down front; decorated on inside with bright-colored scrolls and leaves. The exterior decorated in similar manner to the top; standing on four carved and gilt wood ball and claw feet.

568 SEVENTEENTH CENTURY SPANISH CHEST

Covered with original red velvet on which are wrought-iron diamond-shaped plates; fitted with original wrought-iron lock and handles.

569 EIGHTEENTH CENTURY ENGLISH OAK GATE-LEG TABLE

On turned and tapered supports. Fitted with one drawer.

*400*

570 TWO OLD ENGLISH WALNUT SIDE CHAIRS

Back formed by shaped top rail supported by carved side rail and three twisted splats; shaped apron; on cabriole legs, carved at knees; slip seats, covered in a flowered needlework. (2)

*80*

571 SEVENTEENTH CENTURY OAK CHEST

Plain top, carved edge. Front enclosed by small fluted door with original hinges and drop handle. On each side is a small perforated panel; plain panel ends; supported by four peg-shaped legs.

*170*

572 SEVENTEENTH CENTURY ENGLISH OAK HALL CHAIR

Arch-shaped back with flower carved in panel. Dated 1617. Shaped arms on column supports; standing on turned legs.

*60*

573 SEVENTEENTH CENTURY ENGLISH OAK REFECTORY TABLE

Moulded top supported by four turned columnar supports, connected by stretchers.

*65*

574 SEVENTEENTH CENTURY ENGLISH OAK ARMCHAIR

High back with leaf-carved panel surrounded by an arched frame; shaped arms on similar supports. Panel carved in a similar manner to the back; on square legs connected by understretchers.

*240*

575 EIGHTEENTH CENTURY ENGLISH MAHOGANY TWO-FLAP DINING TABLE

Chippendale period. Oval-shaped top with moulded edge carved in a scroll and leaf pattern; supported by six turned tapering legs on club feet.

*60*

576 EARLY SEVENTEENTH CENTURY CRIMSON DRAP D'OR

Cut and uncut Genoese velvet panel occupied by a central motif of a basket with boldly spreading flowers.

*110*

577 EIGHTEENTH CENTURY ENGLISH MAHOGANY CELLAR-ETTE

Georgian period. Lift-up top with moulded edge and bound with brass bands. Original brass drop handles. Fluted stand supported by similarly carved legs.

## THE LARGEST COLLECTION OF PAINTED WAINSCOTS EVER OFFERED

In our days of unionized effort and disappointing execution of the most promising designs, a wainscot should be welcome which, by magic, can cover large bleak surfaces with landscapes, flowered and fountain-sprayed gardens, peopled with figures in engaging costumes.

Painted walls have been known since antiquity, but, being frescoes, they suffered with the ruin or collapse of the walls upon which they were painted.

The eighteenth century brought the movable room on canvas. The names of Watteau, Goudrie, Huet, Boucher and Fragonard are associated with some of the most exhilarating rooms painted in such a manner.

Holland claims a style of its own, with Hosson (See Catalogue Number 1095) as one of its most daring exponents.

In England, at Drakelow Hall, the house of Sir Robert Gresley, is a landscape wainscot covering the walls of the dining hall (illustrated in Latham's "English Homes"), so cheery that it must invite imitation.

See Numbers 715, 1014, 1031, 1095, 1158, 1160, etc.

### 578 TOOLED AND PAINTED CORDOVA LEATHER WAINSCOT OF THE SEVENTEENTH CENTURY

Exceptionally important wainscot composed of twenty panels, the centres occupied by landscapes and marines in soft blues and colors as reserves surrounded by acanthus arabesques. Tops and bottoms enriched by horizontally designed motifs of floriated volutes furnished with interlaced dolphin and sphinx bodies, grotesques and cornucopæ in grisaille with husk borders, all on a diapered, scaled, gilded and tooled ground.

This room was taken bodily from a castle near Blenheim and brought to England from Flanders by the Duke of Marlborough.

[SEE ILLUSTRATION]



TOOLED AND PAINTED CORDOVA LEATHER WAINSCOT

579 SET OF FOUR VERY UNCOMMON GEORGIAN PAINTED AND  
CARVED WOOD ARMCHAIRS

Cushioned top rail supported by intertwined snakes, shaped arms terminating in lion mask-heads supported by shaped armrests; curved square tapering legs with ball and claw feet. Seats upholstered and covered in red. (4)

580 AN IMPORTANT EIGHTEENTH CENTURY ENGLISH CARVED  
WOOD CONSOLE TABLE

Walnut top supported by four mask-heads on scroll-shaped supports, forming legs and connected by crossed stretcher. On four feet carved in the form of dolphins.

581 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD WALL APPLIQUES

Georgian period. Composed of ribbon carving holding shell which supports two bobèches and nozzles with leaf carving. (2)

582 TWO EIGHTEENTH CENTURY ENGLISH NEEDLEWORK  
BANNER SCREENS

Chippendale period. Banners executed in figures and flowers on a black ground. Carved and turned tripod stands. (2)

583 OLD ENGLISH QUEEN ANNE BLACK LACQUER CABINET ON  
STAND

Upper part enclosed by two arched doors decorated with a design of Chinese figures and birds in gold and colors on a black ground; with original escutcheon plates, corner plates and hinges. The interior is fitted with nine small and one large drawer decorated in a similar manner. Surmounted by carved and gilt wood scroll pediment. The lower part is fitted with a writing slide, two small and three long drawers decorated in a manner similar to the top; original drop handles; on moulded base.

[SEE ILLUSTRATION]



QUEEN ANNE BLACK LACQUER CABINET ON STAND

*15*

584 EIGHTEENTH CENTURY ENGLISH MAHOGANY TWO-FOLD SCREEN

Chippendale period. Oblong panels containing leather of a gilt floral decoration on a green ground. Surmounted by fretwork panel. On four spindle legs, connected by stretchers holding fretwork panels.

*16*

585 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR

Chippendale period. On square legs carved in a Gothic design; upholstered and covered in green silk.

*17*

586 CARVED MAHOGANY CHIPPENDALE ARMCHAIR

Curved arm supports. On square legs carved in a Gothic design. Seat and back upholstered and covered in blue silk.

*18*

587 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST

Chippendale period. Shaped top, the edge of which is carved in a floral pattern; corners with fretwork carving; base carved in a scroll design; on four shaped block feet. Fitted with four drawers with original brass handles.

*19*

588 EIGHTEENTH CENTURY CARVED MAHOGANY TRIPOD TABLE

Chippendale period. Columnar supports; on tripod base, carved at the knees and terminating in scroll feet.

*20*

589 EIGHTEENTH CENTURY MAHOGANY CHINA CABINET ON STAND

Sheraton period. Upper portion partly enclosed by two glass doors, above and on either side of which are small shelves; two small drawers below. Inlaid bands of satinwood and satinwood rosettes. Half-circular base supporting undershelf; on four square tapered spandrels, inlaid with satinwood.

*21*

590 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

Chippendale period. Carved edge and apron supported by four triangular carved legs.

*22*

591 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY TORCHERES

Shaped tops on twisted and tapered columns supported by three scroll feet. (2)

592 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER  
CHAIR

86 ✓ Chippendale period. Half-circular back with carved panelled scroll ends; supported by turned columns in carved fretwork splats; on square tapered legs. Gros point slip seat in a flower design.

220 ✓ 593 EIGHTEENTH CENTURY ENGLISH MAHOGANY SETTEE

Chippendale period. Arms terminating in leaf and scroll carving. On carved shaped supports; legs carved at the knees, terminating in scroll carving.

150 ✓ 594 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD  
TABLE

575 ✓ Chippendale period. Triangular shape with lift-up top, the edge of which is carved in a leaf design. On slightly cabriole legs carved at the knees in shell style and terminating in scroll feet.

575 ✓ 595 EIGHTEENTH CENTURY ENGLISH SATINWOOD CONSOLE  
TABLE

65 ✓ Adam period. Top part inlaid with mahogany and painted scroll leaf and flower border; on turned tapering legs.

45 ✓ 596 EIGHTEENTH CENTURY ENGLISH MIRROR

Queen Anne period. Upright oblong mirror plate with shaped walnut frame.

45 ✓ 597 TWO OLD ENGLISH MAHOGANY TERRESTRIAL AND CELES-  
TIAL WORLD GLOBES

On four turned and fluted legs connected by turned and fluted stretchers. By J. W. Cary, Strand, London, England. Dated 1808. (2)

85 ✓ 598 EIGHTEENTH CENTURY ENGLISH MAHOGANY KNEEHOLE  
LIBRARY DESK

Hepplewhite period. Plain mahogany top with fluted edge. Fitted with one large drawer, and three smaller drawers on each side; drop handles; carved fluted brackets supported by eight square legs.

15 ✓ 599 EIGHTEENTH CENTURY ENGLISH SATINWOOD GAMING  
TABLE

Sheraton period. Oblong top inlaid with bands of mahogany. The centre pulls out and forms a chessboard. Front fitted with two drawers. On lyre-shaped supports standing on curved legs inlaid in a similar manner to the top.

600 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY ARM-  
CHAIRS

Chippendale period. Arms carved with lion mask-heads held by carved supports; legs carved at the knees in a scroll and leaf pattern; ball and claw feet. Seats and backs upholstered and covered in silk. (2)

601 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKSHELF

Chippendale period. Sides composed of graduated fretwork panels in a Gothic design, holding four shelves with fluted edges.

602 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER  
CUPBOARD

Chippendale period. Top with two doors, with two panels in each door held by carved moulding. Fluted columns at sides. Lower part with two doors, the panels of which are held in similar manner. Cornice with carved acanthus leaves. Original brass escutcheon.

603 SMALL CRYSTAL FOUR-LIGHT CHANDELIER

Draped from the top. Bottom in the form of four rings in tiers from which hang pear-shaped pendants.

604 EIGHTEENTH CENTURY ENGLISH TRIPOD TABLE

Sheraton period. Oval top inlaid with large nautilus shell; on inlaid tripod base.

605 FELLETIN TEMPERA ROOM

Composed of four large panels painted on canvas, one upright and two overdoors, occupied by farm scenes, duck ponds, architectural compositions, villages, churches, enlivened by motifs of tropical birds and flowered garlands in soft brown and scarlet, against a warm sky-blue background. Formal border simulating carved wood frame. This painted room was executed for the Felletin tapestry looms in the reign of Louis Quatorze.

*Size of the four large panels, 8 feet 9 inches x 12 feet 4 inches.*

*8 feet 9 inches x 10 feet.*

*8 feet 9 inches x 9 feet 8 inches.*

*8 feet 9 inches x 10 feet 7 inches.*

*Size of the upright panel, 8 feet 9 inches x 3 feet 6 inches.*

*Size of the overdoors, 4 feet x 3 feet 8 inches.*

*4 feet x 3 feet.*

606 OLD FRENCH WALNUT ARMCHAIR

Shaped and moulded back, scroll arms on curved supports. Moulded front and sides standing on cabriole legs. Upholstered and covered in old flowered gros point.

**607 EIGHTEENTH CENTURY SOUTH FRENCH WALNUT AND MARQUETERIE LADY'S SECRETAIRE**

*85-* On cabriole supports. Gently outcurved front fitted with two drawers, desk flap furnished with centre motif of love birds in interlaced meander borders of tinted and colored woods on a thuya wood ground. Fitted with four shaped drawers with secret compartments and a pigeonhole.

**608 EIGHTEENTH CENTURY FRENCH ENTRE-DEUX**

*50-* Sides formed as shelves surrounded by gilt metal galleries; front fitted with one small drawer; supported by fluted columns standing on turned tapering legs with metal shoes.

**609 EIGHTEENTH CENTURY FRENCH ARMCHAIR**

*50-* Louis Seize period. Carved arms on scroll arm supports; carved panel and sides; rosetted dies; on turned tapering legs. Upholstered and covered in maroon-colored damask.

**610 NINETEENTH CENTURY ENGLISH CARVED AND GILT FIRE SCREEN**

*55-* Frame profusely carved with a fruit, flower and leaf decoration, holding a needlework panel, representing a boy and girl, worked in various colors.

**611 EIGHTEENTH CENTURY ENGLISH PAINTED CONSOLE TABLE**

*130-* Adam period. Top painted with oval medallion, girl feeding chickens, encircled with a vine of ivy; border of leaves and grapes. Apron painted with small panel of flowers and leaves. On four fluted and painted legs.

**612 EIGHTEENTH CENTURY ENGLISH WALNUT CORNER CABINET**

*250-* Queen Anne period. Top part in the form of a cupboard enclosed by a panelled door; fluted sides; surmounted by a moulded scroll and shell carved pediment; stand carved in the front in a flower and shell design; on cabriole legs carved at knees in a similar manner and terminating in claw feet.

**613 EIGHTEENTH CENTURY ENGLISH LOVE SEAT OF THE QUEEN ANNE PERIOD**

*260-* Oblong back, scroll arms; on carved cabriole legs. Back, arms and loose cushion seat covered with salmon-colored silk damask.

62 28  
614 EIGHTEENTH CENTURY ENGLISH SATINWOOD WINDOW SEAT

Of the Sheraton period. Scroll-shaped ends inlaid on either side in flowers and leaves; rosetted dies; on square tapered legs inlaid in a fleur-de-lys pattern.

615 OLD COLONIAL MAHOGANY WORK TABLE

Lift-up top; interior fitted with small compartments with drawer and work bag; on lyre-shaped supports connected by turned understretcher.

616 NINETEENTH CENTURY ENGLISH CARVED WOOD AND GILT MIRROR

Georgian period. Sides formed by fluted columns, mirror plate surmounted by an eglomisé painting of a cottage.

617 EIGHTEENTH CENTURY ENGLISH MAHOGANY LIBRARY TABLE

Chippendale period. Plain octagonal top with carved leaf edge; fitted with four drawers, with original brass drop handles; base formed by octagonal stand fitted with panelled door encircling cupboard; panelled sides on moulded base.

618 TWO OLD ENGLISH TERRESTRIAL AND CELESTIAL WORLD GLOBES

On mahogany tripod stands. Made by Newton & Sons, 66 Chancery Lane, London, England, and dated January 1st, 1873. (2)

619 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY ARM-CHAIRS

Chippendale period. Arms carved with lion mask-heads held by carved supports; legs carved at the knees in a scroll and leaf pattern; ball and claw feet; seats and backs upholstered and covered in silk. (2)

620 OLD ENGLISH PAINTED DAY BED

Scroll-shaped back and ends; frame painted in rose garlands and leaves on a green ground; painted scroll-shaped legs terminating in metal-mounted feet. Upholstered and covered in red denim; loose cushion seat and bolster pillow.

621 EIGHTEENTH CENTURY ENGLISH SATINWOOD WINDOW SEAT

Sheraton period. Scroll-shaped ends inlaid on either side in flowers and leaves; rosetted dies; on square tapered legs inlaid in a fleur-de-lys pattern.

622 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST  
Chippendale period. Plain mahogany top with carved scroll edge. Fitted with four drawers, with original brass drop handles; base carved in a beadwork design. On shaped and carved feet.

623 EIGHTEENTH CENTURY ENGLISH LADY'S SATINWOOD WRITING TABLE

Adam period. Top decorated with festoons of flowers; fall-down front with oval panel representing a female figure and a cupid; on octagonal tapered legs holding undershelf and supported by scroll feet.

624 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY TRIPOD TABLE

Chippendale period. Oval top, fluted columnar support on three carved legs.

625 TWO EIGHTEENTH CENTURY ENGLISH TORCHERES

Hexagonal top supported by turned and tapered inlaid columns on tripod base, inlaid with flowers and leaves. (2)

626 EIGHTEENTH CENTURY ENGLISH CARVED MANTEL MIRROR OF THE ADAM PERIOD

Rectangular frame, headed by a panel painted with a motif of a triumphant Diana in maroon grisaille on a gold ground. The frame is gilded and composed of two leaf-carved fluted Corinthian pilasters crowned by an entablature with lion mask dies and a festooned key panel on a trellised frieze.

627 EIGHTEENTH CENTURY ENGLISH WALNUT WINE COOLER

Queen Anne period. Square shape, fitted with small drawer at base. On four small fluted legs. Shaped and moulded cover, surmounted by turned finial. Original copper liner and handles.



FIFTH SESSION

NUMBERS 628-780

OLD ENGLISH FURNITURE  
17TH, 18TH AND EARLY 19TH CENTURIES

NUMBERS 628-686

- 628 SET OF OLD ENGLISH GREEN IVORY HANDLED CUTLERY  
Comprising 18 knives, with steel blades; carving knife and fork. (20)

- 50 ✓ 629 EIGHTEENTH CENTURY ENGLISH SMALL TRIPOD TABLE  
Chippendale period. Circular top with beaded edge on turned column,  
supported by three shaped legs carved at the knees and terminating in  
ball and claw feet.

- 60 ✓ 630 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY HALL  
CHAIRS  
Georgian period. Shaped backs carved on the top in a leaf design;  
rounded seats supported by turned tapering legs. (2)

- 35 ✓ 631 EIGHTEENTH CENTURY ENGLISH LADY'S ZEBRA-WOOD  
WORK TABLE  
Lift-up top fitted with small compartment, below which is a sliding work  
bag covered in original silk; supported by turned column on four scroll  
feet.

- 35 ✓ 632 EIGHTEENTH CENTURY ENGLISH LADY'S ZEBRA-WOOD  
WORK TABLE  
Lift-up top fitted with small compartments, below which is a sliding work  
bag covered in original silk; supported by turned column on four scroll  
feet.

- 150 ✓ 633 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD MIRROR  
Queen Anne period. Shaped mirror plate; leaf and scroll carved frame  
surmounted by leaf-carved pediment.

634 EIGHTEENTH CENTURY ENGLISH MAHOGANY POLE SCREEN

36 Adam period. Folding panel, interior decorated with figures and shell; on turned column with three shaped feet.

635 EIGHTEENTH CENTURY ENGLISH WALNUT WING CHAIR

15 Queen Anne period. Legs carved at the knees in a shell design and terminating in club feet. Upholstered and covered in flowered brocatelle; loose cushion.

636 EIGHTEENTH CENTURY ENGLISH MAHOGANY CELLAR-ETTE

37 Chippendale period. Oval top with edge carved in flower and ribbon design; stand carved in shell and scroll style; supported by four tapered legs.

637 EIGHTEENTH CENTURY ENGLISH MAHOGANY WRITING TABLE

1. 61 Hepplewhite period. Top with carved acanthus leaf edge. Carved sides; four square tapered legs carved with fleur-de-lys. Large drawer in centre and two smaller drawers on each side.

638 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER CHAIR

66 Hepplewhite period. Shaped and carved top rail supported by carved and fluted columns. On turned tapering legs. Seat covered in old leather.

639 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP TABLE

85 Chippendale period. Shaped tray top on fluted column, supported by three curved and carved legs.

640 EARLY NINETEENTH CENTURY ENGLISH BRASS FENDER

63 Of an openwork design; on three claw feet.

641 EIGHTEENTH CENTURY ENGLISH NEST OF FOUR TABLES

11 Sheraton period. On turned spindle columns, supported by shaped feet.

642 OLD FRENCH CARVED AND GILT WOOD SETTEE

55 Shaped back with leaf carving; rounded ends; fluted scroll arm supports; carved leaf front; on shaped legs. Upholstered and covered.

643 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER CABINET

85 ✓ Sheraton period. Surmounted by carved and fluted cornice; enclosed by glass doors; panelled top; base and sides with fluted moulding.

644 EIGHTEENTH CENTURY ENGLISH CONSOLE TABLE

50 ✓ Chippendale period. Top edge carved in a leaf and flower design; plain apron and sides; supported by square legs connected by fretwork-design spandrels.

645 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD MIRROR

60 ✓ Adam period. Frame formed by fluted columns at sides, holding oblong panel with wreath and festoons of flowers in relief.

646 EIGHTEENTH CENTURY ENGLISH MAHOGANY SOFA TABLE

135 ✓ The top and legs inlaid with a single line of ebony. Straight pedestals and stretcher, terminating in plain brass feet.

647 TWO OLD ENGLISH PAINTED ARMCHAIRS

90 ✓ Carved armrests painted with a design of flowers and leaves in many colors on a coffee ground. Seats, backs and arms upholstered and covered in a flowered material. (2)

648 EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST OF DRAWERS

135 ✓ Chippendale period. Top with carved leaf border; fitted with four drawers with original brass drop handles. On four carved block feet.

649 EIGHTEENTH CENTURY ENGLISH MAHOGANY CIRCULAR LIBRARY TABLE

100 ✓ Sheraton period. The apron is fitted with alternating square and triangular drawers with original brass ring handles. On columnar support resting on four spreading legs with brass claw feet.

650 TWO VERY EARLY NINETEENTH CENTURY ENGLISH TER- RESTRIAL AND CELESTIAL WORLD GLOBES ON STANDS

130 ✓ Stands composed of three turned and fluted columns supporting under-frame containing compass. By Cary, Strand, London, England, and dated 1818. (2)

- 140 ✓ 651 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR  
Chippendale period. On cabriole legs carved at the knees with a shell design; ball and claw feet. Upholstered and covered in a cream-colored silk.
- 150 ✓ 652 EIGHTEENTH CENTURY ENGLISH MAHOGANY GAMING TABLE  
Chippendale period. Two lift-up tops, one forming a backgammon and chess board, the other a card table; fitted with one drawer; on cabriole legs carved at knees; club feet.
- 70 ✓ 653 EIGHTEENTH CENTURY MAHOGANY TWO-BACK SETTEE  
Chippendale period. Bow-shaped top supported by grooved and curved stiles, centre splat of an openwork design. On cabriole legs carved at the knees and terminating with ball and claw feet. Slip seat covered in silk damask.
- 40 ✓ 654 EIGHTEENTH CENTURY ENGLISH MAHOGANY TWO-FOLD SCREEN  
Chippendale period. Spindle legs supporting carvings in a Gothic design; turned stretchers.
- 20 ✓ 655 EARLY ENGLISH OAK DINING TABLE  
Top formed in sections and supported by six spiral legs connected by fluted understretchers; ball feet.
- 100 ✓ 656 SIXTEENTH CENTURY FLORENTINE CUT AND UNCUT VELVET COVER  
Worked in an all-over pattern of large fleurettes in dark crimson on a light crimson and gold ground. *Length, 9 yards 20 inches.*
- 50 ✓ 657 TWO SEVENTEENTH CENTURY ENGLISH WALNUT SIDE CHAIRS  
William and Mary period. Shaped backs; square seats supported by turned legs connected by similar understretchers. (2)
- 10 ✓ 658 OLD FRENCH CARVED AND GILT WOOD SETTEE  
Shaped cane back; rounded ends; front carved with rosettes; standing on turned and fluted legs. Seat and back upholstered and covered in silk brocade.

659 EIGHTEENTH CENTURY ENGLISH FOUR-FOLD LEATHER SCREEN

125 - Painted with a design of dolphins, scrolls, birds, fruit and flowers on a gold ground.

660 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND PAINTED LEATHER CHEST ON STAND

70 - The top decorated with a design of fruit and flowers on a black ground, with edge studded in brass nails; the front formed by an oblong panel painted in a similar design and encircled by a carved wood and gilt frame; above is a panel of a vase with festoons of flowers and an urn in relief, enclosing keyhole. Rossetted dies, below which are mask heads, scrolls and cornucopiae holding flowers in carved and gilt wood. The sides painted in a manner similar to that of the front; with original brass drop handles. On a stand with carved leaf edge, supported by lions' feet.

661 EIGHTEENTH CENTURY ENGLISH MAHOGANY CABINET ON STAND

100 - Sheraton period. Top composed of one large and two small cupboards enclosed by panelled doors inlaid with bands of satinwood and surmounted by fan-shaped pediment. Stand decorated in a similar manner; on four square tapered legs.

662 EIGHTEENTH CENTURY ENGLISH MAHOGANY DINING TABLE

110 - Hepplewhite period. Top with moulded and ribbon-carved edge. Composed of two ends and one leaf supported by square tapering legs with points carved with husk motif.

663 SET OF SIX EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE CHAIRS

270 - Hepplewhite period. Shaped top rail and sides carved with fleurs-de-lys. Centre panels composed of carved and fluted splats. On square tapered legs. Loose cushion seats covered in pink silk. (6)

664 OLD ENGLISH MAHOGANY CELLARETTE

40 - Circular top with fluted edge. Stand supported by turned tapering legs.

665 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

110 - Chippendale period. Plain top; front and sides carved in a scroll and shell design; on cabriole legs carved at knees; claw feet.

666 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

Chippendale period. Top edge carved in acanthus leaves; plain apron and sides; supported by four cabriole legs carved at the knees and terminating in carved club feet.

667 TWO EIGHTEENTH CENTURY ENGLISH CRYSTAL MIRROR APPLIQUES

Georgian period. Rectangular frame with shaped pediment painted in eglomisé with scrolls and flowered vases in gold on a sapphire-blue ground, fitted with two crystal glass candle brackets which are furnished with blue and white crystal drops and pendants. (2)

668 EIGHTEENTH CENTURY ENGLISH MAHOGANY POLE SCREEN

Chippendale period. Needlework panel representing a two-handled urn and flowers on a black ground; turned and fluted column on three legs carved in a floral and fretwork design.

669 SEVENTEENTH CENTURY ENGLISH PAINTED WOOD HALL SEAT

Shaped back; scroll shaped arms and supports, all carved in a leaf, fruit, flower and scroll design. Ribbon and leaf-carved panel.

670 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Chippendale period. Plain mahogany top with leaf and shell carved edge; apron and side carved in a Gothic design; supported by legs of an arch-shaped fretwork design, connected by carved scroll spandrels.

671 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD MIRROR

Chippendale period. Shaped mirror plate, with shell-carved frame; on either side are wreaths of fruit, flowers, and leaves, below which are leaf and scroll carvings; surmounted by a shell-carved pediment with fretted scroll carvings on either side.

672 SET OF SIX OLD ENGLISH MAHOGANY HALL CHAIRS

Panelled top rail supported by fluted columns with centre panel in geometrical design. Square seat on four fluted tapered legs. (6)

673 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD PEDESTALS

70  
Adam period. Square tops supported by fluted tapering columns. In the centre is a cupboard enclosed by a door with an urn carved in relief, decorated with rams' heads holding festoons of flowers. Square base with moulded edge. (2)

674 EIGHTEENTH CENTURY FRENCH PAINTED AND CARVED  
WOOD CHAISE LONGUE

85  
Louis Seize period. Shaped moulded base carved in a leaf design; curved scroll arms on shaped supports; oval seat carved similarly to the back; on carved and fluted legs.

675 EIGHTEENTH CENTURY ENGLISH PAINTED DRESSING  
CABINET

140  
Adam period. Fitted with small and large drawers and a small cupboard in the centre; the whole painted in a flower design on a coffee ground. Supported by spindle legs.

676 EIGHTEENTH CENTURY ENGLISH MAHOGANY NEST OF  
TABLES

30  
Oblong top, supported by two spindle columns on shaped legs.

677 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING ARM-  
CHAIR

80  
Hepplewhite period. On square tapered legs carved in a leaf design; upholstered and covered in a cerise damask.

678 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD  
TABLE

45  
Sheraton period. Lift-up top inlaid with bands of satinwood; front and sides inlaid in a similar manner; on square tapered legs.

679 SET OF SIX EIGHTEENTH CENTURY ENGLISH MAHOGANY  
CHAIRS

450  
Chippendale period. On square legs carved in a fretwork design supported by three stretchers; fretwork spandrels; seats and backs upholstered and covered in old English gros point, worked in a wheel pattern design of many colors. (6)

*100* 680 EIGHTEENTH CENTURY ENGLISH MAHOGANY FOUR-BACK  
SETTEE

Chippendale period. Shaped backs formed by fretted and carved arch; top rail and moulded centre rail, on carved supports; scroll-shaped arms on fluted columnar armrests and panelled in an arched manner. Apron and sides carved in a Gothic design; rosetted dies; on turned and fluted tapering legs. Cane seat with loose down cushion covered in striped red silk.

*260* 681 EIGHTEENTH CENTURY ENGLISH MAHOGANY PEDESTAL  
WRITING DESK

Chippendale period. Tooled red leather top, the edge carved with a ribbon and rose motif. Each side fitted with a centre drawer, the left pedestal with four drawers, and the right pedestal with a drawer and cupboard below. The whole supported on plain bracket feet.

*450* 682 SET OF SIX EIGHTEENTH CENTURY ENGLISH MAHOGANY  
CHAIRS

Chippendale period. On square legs carved in a fretwork design supported by three stretchers; fretwork spandrels; seats and backs upholstered and covered in old English gros point, worked in a wheel pattern design of many colors. (6)

*100* 683 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Chippendale period. The top part composed of one large and two small cabinets enclosed by panelled glass doors in an arched Gothic design surmounted by moulded cornice; lower part, with fluted edge, composed of one large and two small cupboards enclosed by panelled doors, set in moulding, with carved rosettes in corners; standing on moulded base supported by scroll feet.

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE  
CHIPPENDALE PERIOD

684 EIGHTEENTH CENTURY ENGLISH MAHOGANY SOFA-  
TABLE

180  
Sheraton period. The top, inlaid with bands of satinwood, is supported on two lyre-shaped uprights joined by shaped bracket. The legs terminate in brass claw feet. The apron is fitted with two small drawers with mahogany knobs.

685 SEVENTEENTH CENTURY SPANISH DAMASK COVERLET

86  
Worked in a design of conventionalized flowers, scrolls, and leaves on a two-tone salmon-color ground. *Length, 11 yards 1 foot.*

686 SET OF SIX EIGHTEENTH CENTURY ENGLISH SIDE  
CHAIRS AND ONE ARMCHAIR

175  
Oval backs with centre panel inlaid with flowers and birds; front and sides similarly inlaid; shaped fluted legs; seats upholstered and covered in green velvet. (7)

## EARLY AMERICAN FURNITURE

NUMBERS 687-700

THE following objects were recently acquired by Mr. Henry Symons while travelling through Northern New York and the New England States. They illustrate admirably the independence of thought characteristic of the American cabinet maker, and his comely transformation of earlier English models.

687 OLD COLONIAL SETTEE

990  
Shaped back with two scroll ends. On four scroll-shaped legs. Upholstered and covered with green.

688 AMERICAN SOFA IN MAHOGANY

690  
Covered with black haircloth, upholstered frame, with bow-shaped round moulding, the ends of which are carved in rosette form. The seat is upholstered, with arms at each end rounded so as to accommodate two round cushions. The legs are beautifully carved, with extended carved brackets, and terminate with paw feet. A fine example of Southern furniture.

*45-* 689 AMERICAN TWO-DROP LEAF TABLE IN MAHOGANY

The top formed of a centre stationary panel, and two drop leaves. The pedestal supporting top is carved in characteristic manner representing wide acanthus leaves. The four spreading legs projecting from a round plinth are carved with acanthus leaves and terminate with paw feet.

*95-* 690 AMERICAN COLORED ENGRAVING: FRANKLIN AT THE COURT OF FRANCE

In original condition and original gold-leaf frame. Colored copies of this engraving are rare. Printed in 1853.

*210-* 691 OLD AMERICAN MAHOGANY HIGHBOY

Of unusually small size. The top fitted with three long drawers and two small drawers. The lower section, with one long and two small drawers, supported by four plain cabriole legs terminating with duck feet.

*200-* 692 OLD AMERICAN CHERRY AND MAPLE HIGHBOY

The top section, with fluted chamfered ends, is fitted with long and short drawers; the top centre drawer front carved with sunburst. The lower section, one long and three short drawers. The centre carved with sunburst. The four legs are of cabriole form with ball and claw feet.

*75-* 693 OLD AMERICAN MAPLE FOUR-POSTER BED

The posts are of half height, well turned, with acorn finials. The wood is selected of curly maple.

*90-* 694 SET OF SIX AMERICAN CURLY MAPLE CHAIRS

Cane seats; fiddle-shaped back, and curved, rolled-back top rail. Turned front legs, supported with strap stretcher. (6)

*126-* 695 AMERICAN CHEST OF DRAWERS

In mahogany and bird's-eye maple, fitted with four drawers, each drawer front banded with mahogany, surrounding a long panel in bird's-eye maple. The front ends of case are formed of columns extended to four front legs. The top is shaped to conform with columns. All original handles. A fine example of Philadelphia-made Colonial furniture, in original condition.

*550*

696 SIMON WILLARD MAHOGANY HALL CLOCK

Arched top, surmounted with fret carving. The face is in enamel, decorated with flowers at four corners, and the arch section has a painting of George Washington, crowned with a laurel wreath, surmounted with an eagle, and surrounded with clouds. The body of the clock has quarter round columns, fluted and inlaid with brass. The plinth has bands of inlay and shell. French bracket feet support the clock. An original and rare example.

*440*

697 OLD AMERICAN MAHOGANY DINING TABLE

Formed in three sections, the tops inlaid with a broad band of satinwood; on turned columnar support, standing on three curved legs with brass feet.

*120*

698 OLD COLONIAL MAHOGANY SIDE TABLE BY DUNCAN PHYFE

Fitted with one large drawer and four dummy drawers forming shaped ends, carved in a fluted design. On four shaped, turned and fluted tapered legs.

*115*

699 OLD COLONIAL MAHOGANY SIDE TABLE BY DUNCAN PHYFE

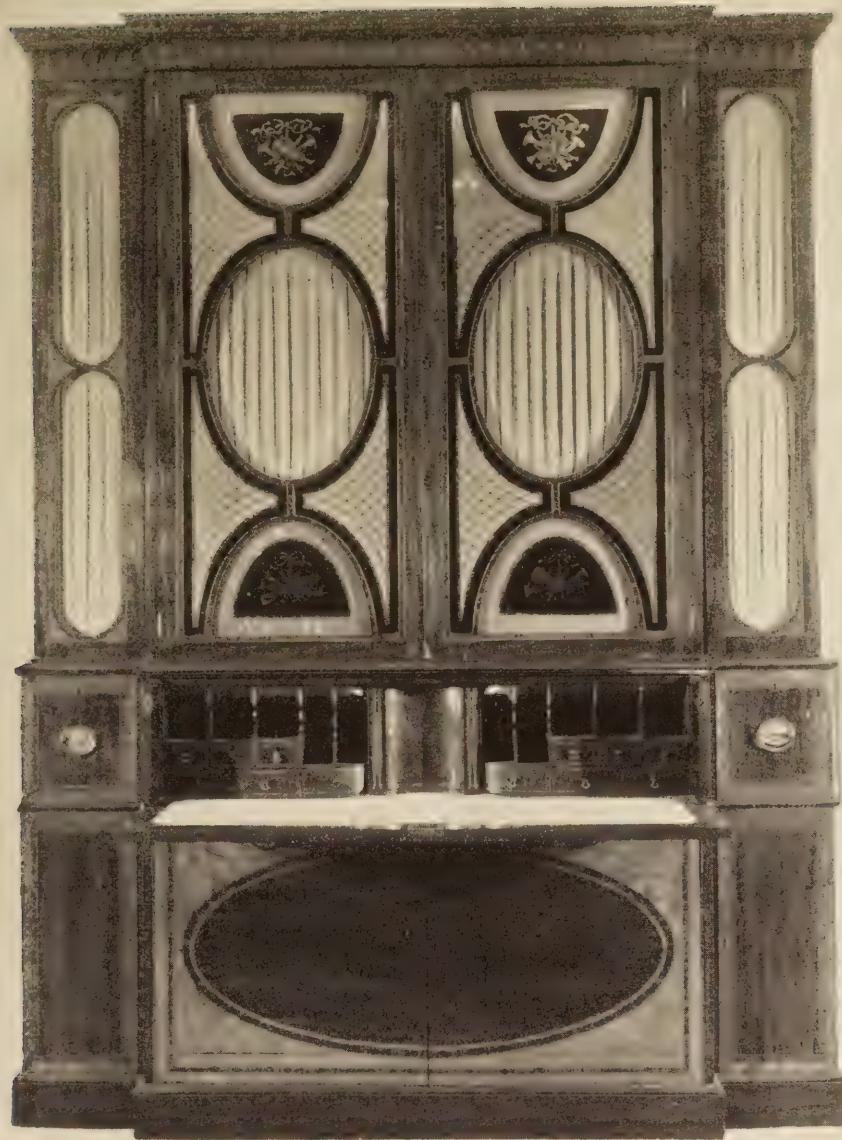
Shaped inlaid top; fitted with one large and four dummy drawers forming shaped ends carved in a fluted design. On four shaped, turned and fluted legs.

*115*

700 EIGHTEENTH CENTURY AMERICAN DUNCAN PHYFE MAHOGANY SECRETAIRE-BOOKCASE

In two parts. The lower, with broken front, holds three cupboards; the centre with two doors having a large oval medallion inlaid in various woods; the sides with panelled doors. Above is one long drawer with drop front, the interior of which is fitted with an intricate system of small drawers and arched pigeonholes; in the centre is a small cupboard enclosed by a curved door and flanked by three quarter Doric columns facing secret compartments. The upper part, forming a bookcase, is fitted with four glazed mullioned doors of which those in the centre bear handsome motifs in eglomisé enamel, of musical emblems surrounded by a trellis pattern in gold on a black and cream ground. Modillion cornice with cornucopia pendants.

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY AMERICAN DUNCAN PHYFE  
MAHOGANY SECRETAIRE-BOOKCASE

OLD ENGLISH FURNITURE, PAINTED ROOM  
PAINTING BY PIETER HARDIME, AND 18TH CENTURY  
ENGLISH PIPE ORGAN WITH PAINTED PANELS BY  
BENJAMIN WEST, R.A.

NUMBERS 701-780

701 FOUR EARLY EIGHTEENTH CENTURY PAINTED TAPES-  
TRY CARTOONS

Executed for the Neuilly Factory after designs by Jean Auguste Dominique Ingrès, composed of upright panels, two with allegorical compositions grouped around Venus and Diana, and two others of satyrs and nymphs with flying putti in clouds, done in soft-colored distempers on a sky-blue ground. (4)

*Size of panels, 9 feet 5 inches x 4 feet 1 inch each.*

702 EIGHTEENTH CENTURY ENGLISH LACQUER CABINET ON  
STAND

Queen Anne period. Upper part composed of four long drawers and seven smaller drawers with a decoration of flowers, leaves and butterflies in gold on a black ground. In the centre is a small cupboard enclosed by door decorated in a similar manner. The stand decorated with painted gold bands and supported by cabriole legs with similar decoration. (From the Collection of the Earl of Carnarvon, Bretby Hall)

703 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Sheraton period. The top part formed by cabinet enclosed by glass panelled door in a Gothic design; at each side of the door are turned columns supporting dome-shaped cornice, which is inlaid with bands of satinwood and surmounted by carved urn-shaped finial. The lower part with moulded edge is fitted with one large and two small drawers, below which, at each side, are panelled doors enclosing small cupboards; carved and fluted column legs support shaped undershelf; on six turned and carved feet.

*480-* 704 TWO VERY UNCOMMON EIGHTEENTH CENTURY TUNBRIDGE CONSOLE TABLES

Half-circular tops inlaid in the centre with an oval medallion of satinwood. A deep border decorated with a design of flowers and leaves in various woods on satinwood ground surrounds the entire top. The front divided in the centre by an oblong panel of a classical figure decorated on either side with views of the Hunt in the form of men, birds, dogs, and castle inlaid in satinwood on a green ground. Each panel is surrounded by a border similar to the top. Dies inlaid with classical figures; on square tapered legs inlaid with oval medallion and floral wreaths in satinwood on a green ground; inlaid scroll spandrels. (2)

*720-* 705 SET OF FOUR VERY UNCOMMON EIGHTEENTH CENTURY TUNBRIDGE CORNER TABLES

Triangular tops with panels of similar shape in the centre representing rural scenes in the form of figures and castles in satinwood on a green ground; the entire top is surrounded by a border of flowers and leaves in various woods on a satinwood ground; the front panel represents the Hunt with figures of mounted huntsmen, trees and castles in satinwood on a green ground. The panel is surrounded by a border similar to that of the top; inlaid dies in the form of classical figures; on square tapered legs inlaid with oval medallions and floral wreaths. (4)

Matching the preceding.

*220-* 706 TWO GEORGIAN CRYSTAL TWO-LIGHT APPLIQUES

Two arm brackets depending upon cut white crystal stem which terminates in cone-shaped finial. Crowned by festoons of cut blue glass. Oval rosetted cut glass back plate. (2)

*224-* 707 TWO GEORGIAN CRYSTAL TWO-LIGHT APPLIQUES

Similar to the preceding. (2)

PIETER HARDIME

DUTCH, 1678-1758

708 PAINTING: PUTTI AND FLOWERS

The centre is occupied by the upright nude figures of youthful putti painted en camaieu, holding in their hands and supporting by their heads a large bouquet of garden flowers painted in natural colors against a dark background. Signed: P. Hardimée, Fc.

(Pieter Hardimé, a Dutch painter, born at Antwerp in 1678, was a pupil of his brother Simon Hardimé, whom he altogether surpassed. He resided chiefly at The Hague, but spent some time successively at other towns in Holland as well as in Prussia. Having married the sister of the Abbot of the Bernardines, near Antwerp, he was commissioned to paint four large pictures for that convent, representing the "Four Seasons," in which he introduced the fruits and flowers appropriate to each. In conjunction with Terwesten, who painted the figures, he ornamented the apartments of the Hotel of the Count of Wassenaer. Towards the latter part of his life he retired to Dort, where he died in 1758.)

709 EIGHTEENTH CENTURY ENGLISH MAHOGANY DINING TABLE

Hepplewhite period. In three parts. The centre table has two drop leaves. The table edge is beautifully carved with a ribbon and rose motif, the legs fluted, surmounted by acanthus leaf capitols. The lower section also bears the leaf motif and is finished with a half bowl-shaped foot.

710 EIGHTEENTH CENTURY ENGLISH PAINTED SUITE OF ONE SETTEE AND FOUR SIDE CHAIRS

Adam period. Settee with shaped back, rounded ends; scroll carved arm supports; fluted apron; on turned, carved and fluted legs. Upholstered and covered in green silk. The chairs with oval backs surmounted by leaf carving; fluted apron; on turned and fluted legs. Painted in gold on green ground. (5)

711 EIGHTEENTH CENTURY ENGLISH SIDE CHAIR

Adam period. White and gold frame; similar to the preceding.

712 EIGHTEENTH CENTURY ENGLISH ARMCHAIR

Adam period. White and gold frame; similar to the preceding.



[713]

713 SEVENTEENTH CENTURY PAINTED AND TOOLED  
LEATHER WAINSCOT ROOM

*950*  
Composed of 28 pieces, each occupied by bold formal arabesques with eagles perched upon gilded scrolls and surrounded by trellised reserves on a bleu de ciel ground, with borders on a dark green ground heightened with gold and crimson.

[SEE ILLUSTRATION]

714 EIGHTEENTH CENTURY ENGLISH MAHOGANY CELLAR-  
ETTE

Chippendale period. Leaf and scroll carved border; on square tapering legs with leaf carving.

715 TWO EIGHTEENTH CENTURY ENGLISH WALNUT STOOLS

Queen Anne period. Oblong shape with rounded ends, supported by four cabriole legs carved at the knees, standing on club feet and connected by turned understretcher. Slip seat upholstered and covered in a flowered brocatelle. (2)

716 EIGHTEENTH CENTURY ENGLISH MARBLE MANTELPIECE

Adam period.

717 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER  
CABINET

Sheraton period. Cabinet enclosed by glazed door panelled in a fret-work design, and fitted with three shelves. On moulded base, and surmounted by a moulded cornice inlaid in a geometrical style.

718 EIGHTEENTH CENTURY ENGLISH MAHOGANY COMMODE

Sheraton period. Shaped top inlaid with wide band of satinwood; two shaped doors inlaid in a similar manner enclosing cupboards; shaped sides.

719 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND  
GILT MIRROR

Georgian period. Sides formed by spirally twisted columns; below is an églomisé painting of flowers; above is an oblong panel with mask heads and scrolls carved in relief; surmounted by a carved eagle.

720 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRE-  
TAIRE-BOOKCASE

Sheraton period. In two parts. The upper portion is formed as a cabinet enclosed by two glass panelled doors and surmounted by a broken arched pediment. The lower section with desk drawer. Below, a cupboard with two doors, each inlaid with a conventional shell surrounded by an oval of stained green wood. The whole frame inlaid with broad and narrow lines of satinwood, boxwood and ebony.

721 EIGHTEENTH CENTURY ENGLISH MAHOGANY SETTEE

Chippendale period. Shaped back; winged ends; supported by cabriole legs carved at the knees in a shell pattern; standing on ball and claw feet. Upholstered and covered in a floral silk damask.

722 EIGHTEENTH CENTURY ENGLISH FIVE-FOLD PAINTED  
LEATHER SCREEN

360 ✓ Decorated with a design of large flowers and leaves in colors on a gold ground.

723 EIGHTEENTH CENTURY ENGLISH MAHOGANY KNEEHOLE  
DESK

320 ✓ Chippendale period. Carved leaf border; fitted with three drawers on cabriole legs carved at the knees.

724 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY  
ARMCHAIR

130 ✓ Chippendale period. Fretwork back with shaped and carved top and side rails; shaped arms; front legs carved at the knees; on ball and claw feet. Seat upholstered and covered in red silk.

725 TWO OLD ENGLISH TERRESTRIAL AND CELESTIAL WORLD  
GLOBES

150 ✓ Supported by three turned and fluted legs with stretcher holding compass. Stands painted green and gold. By Cary's, Strand, London, England, and dated 1815. (2)

726 SET OF SIX ENGLISH MAHOGANY SIDE CHAIRS AND ONE  
ARMCHAIR

770 ✓ Hepplewhite period. Square backs with scroll carving on top and sides. Supported by carved and fluted slats. Fluted front rosetted dies. Square fluted legs with fleur-de-lys carving and connected by understretchers. The armchair has shaped arms with leaf carving. Loose seats covered in blue silk. (7)

727 EIGHTEENTH CENTURY ENGLISH MAHOGANY LADY'S  
WRITING TABLE

90 ✓ Sheraton period. Top inlaid with bands of satinwood; lift-up screen. One drawer, with original brass knobs, fitted with writing compartment. Square tapered legs inlaid with bands of satinwood.

728 EIGHTEENTH CENTURY ENGLISH CHAIR

50 ✓ Queen Anne period. Shaped back surmounted by leaf and shell carving; centre splat inlaid with a circular medallion with Shakespearian period figure; scroll arms inlaid with flowers and carved on shaped supports; front and sides inlaid in a similar manner; on cabriole legs carved at the knees; ball and claw feet, connected by understretcher.

- 91*
- 729 EIGHTEENTH CENTURY ENGLISH WALNUT HIGHBOY  
Queen Anne period. In two parts; the top fitted with three long and two small drawers; front moulding forms a secret drawer. The lower part is fitted with one long drawer, and a shallow drawer in the centre, with a deep drawer on either side. The cabriole-shaped legs are beautifully formed; the top carved in plain cartouche; the feet in bold claw and ball form. The drawers fitted with pearl-drop handles.
- 115*
- 730 EIGHTEENTH CENTURY ENGLISH WALNUT THREE-BACK SETTEE  
Queen Anne period. Shaped top rails with leaf and scroll carving in the centre, supported by curved side rails; urn-shaped centre splat in a fretted leaf and scroll design; curved arms on scroll arm supports. The front is decorated with a shell and flower carving in the centre. On cabriole legs carved at the knees in a similar manner. Seat and arms upholstered and covered in red velvet.
- 460-*
- 731 SET OF SIX SEVENTEENTH CENTURY ENGLISH WALNUT SIDE CHAIRS  
Stuart period. High backs with fretted shell, leaf and scroll carved pediment; cane panel surrounded by a frame carved in a flower and raised fluted design; supported by turned bell-shaped legs connected by moulded shaped understretcher, holding, in the centre, an urn. Seats upholstered and covered with Flemish tapestry worked in a design of large floral bouquets in bright colors on a tan ground. (6)
- 130*
- 732 EIGHTEENTH CENTURY ENGLISH WALL CABINET ON STAND  
Queen Anne period. Enclosed by two doors inlaid in various woods. Interior fitted with one long and six smaller drawers, in the centre of which is a cupboard with three small drawers enclosed by panelled door. Base supported by four spiral legs connected by similar understretchers.
- 611*
- 733 LARGE EIGHTEENTH CENTURY ENGLISH NEEDLEWORK PANEL  
Queen Anne period. Composed of 42 small square panels, each representing animal and bird life with rustic backgrounds. The panels are worked in brilliant greens, yellows, reds, and blues, in silk on a brown ground, and are separated by flower and leaf borders worked in similar colors on a cream ground.

*Length, 7 feet 4 inches; width, 6 feet 2 inches.*

734 EIGHTEENTH CENTURY ENGLISH TWO-FOLD PAINTED  
LEATHER SCREEN

225 ✓ Representing flowers, birds and leaves on a gold ground. Top border with a decoration of a basket of flowers.

735 SEVENTEENTH CENTURY SPANISH CHEST

50 ✓ Covered with original red velvet, on which are diamond-shaped wrought plates; fitted with original wrought-iron lock and handles.

736 OLD OAK DRAW-TABLE

275 ✓ Measuring, closed, 3 feet 11 inches, and when fully extended, 7 feet 4 inches. The top is in three parts; the centre is stationary, and forms the entire top of the table when it is closed. The two extended portions can be drawn out, one or both, and by an ingenious construction maintain a level. The apron is plain. The four legs are of unusually large bulbous form. The four stretchers are plain. A genuine example of the period of about 1600.

737 BALUSTER-BACK CHAIR

55 ✓ The back formed of four half-turned balusters; the top back rail of bracket design. The stretchers are well turned, and the seat is of rush.

738 BALUSTER-BACK CHAIR

50 ✓ The back formed of three half-turned balusters; the top back rail of bracket design. The stretchers are of simple turning. Chair fitted with rush seat.

739 BALUSTER-BACK CHAIR

55 ✓ The back formed with four half-turned balusters. The stretchers are turned, and the seat is of rush. Period 1690.

740 BALUSTER-BACK CHAIR

55 ✓ Similar to the preceding.

741 EIGHTEENTH CENTURY ENGLISH OAK HUNTING TABLE

135 ✓ Plain top with pull-out extensions. On bulbous-shaped legs connected by understretcher; standing on half round feet.

742 TWO SIXTEENTH CENTURY CASTEL DURANTE MAJOLICA  
. BUSTS

380 ✓ Of heroic proportions. One representing Jason, his head covered with a Phrygian bonnet, and his body clothed in a shepherd's sheepskin of golden yellow. The other, Achilles, in gold-embossed blue armor and gold and blue helmet crested by a mermaid body. (2)

743 EIGHTEENTH CENTURY ENGLISH CARVED AND PAINTED  
WOOD CORNER TABLE

25 ✓  
Adam period. Panel carved in the centre with flowered rosette; sides carved in a wheel pattern; on turned, fluted, tapering legs carved in a leaf pattern.

744 EIGHTEENTH CENTURY ENGLISH SHERATON ROLL-TOP  
DESK

190 ✓  
Pull-out front. Interior fitted with four drawers and five small compartments. Base fitted with two drawers. Square tapered legs with leaf carving connected by understretchers.

745 EIGHTEENTH CENTURY ENGLISH MAHOGANY ARMCHAIR  
Georgian period. Arms terminating in lion-head; curved arm supports; front and sides carved in a scroll design; on cabriole legs carved at the knees; ball and claw feet; eagle-head spandrels.

746 EIGHTEENTH CENTURY ENGLISH CARD TABLE

20 ✓  
Sheraton period. Apron inlaid in a chequer design; rosetted dies; on four square tapering legs.

747 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRE-  
TAIRE-BOOKCASE

275 ✓  
Sheraton period. In two parts. The upper portion is composed of a cabinet enclosed by two doors with glass diamond-shaped panels, surmounted by moulded cornice with festoons inlaid in various colored woods. The lower part is composed of a pull-out drawer with drop front fitted with various compartments and three drawers. On moulded stand, supported by bracket feet.

748 EIGHTEENTH CENTURY ENGLISII CARVED AND GILT  
WOOD SIDE TABLE

76 ✓  
Adam period. Half-circular, with panel carved in a ribbon design holding festoons of flowers; flower-carved dies; on fluted and tapering legs; turned and shaped understretcher, holding carved urn. Original red porphyry top.

749 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD MIRROR

75 ✓  
Adam period. Oval mirror plate, with frame carved in a leaf pattern, surmounted by an urn from which hang festoons of flowers. At each side, seated Sphinx and intricately carved scroll and leaf motives below. Below are festoon carvings, with leaf and scroll carvings on each side.

*35* 750 EIGHTEENTH CENTURY ENGLISH CARD TABLE

Adam period. Satinwood lift-up top; front panel and sides painted in a flower and scroll pattern; on four turned legs decorated in a similar manner.

*155* 751 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT SETTEE

Adam period. Shaped back with leaf and ribbon carving in centre; rounded ends; scroll arms on curved arm supports; shaped fluted apron supported by turned, fluted tapering legs. Upholstered and covered in rose silk damask; loose cushion seat.

*150* 752 TWO EIGHTEENTH CENTURY ENGLISH DIRECTOIRE WINDOW SEATS

On gracefully shaped and fluted C-scrolled supports; incurved seat, furnished with four boldly spreading carved and gilded eagle-head armrests and carved gilt pendants painted black and heightened with gold. (2)

*300* 753 PAINTED MUSIC ROOM OF THE EARLY NINETEENTH CENTURY

Composed of sixteen panels. Twelve uprights occupied by the outstanding figures of Greek goddesses and genre figures, with two panels bearing, in addition, groups of allegorical putti, and four overdoors painted with children and amorini in blue green landscapes.

All these decorations are painted in brilliant colors in the style of the Classicist revival, on panel, in the original gilded oak mouldings.

*Size of the twelve panels, 4 feet 4 inches x 1 foot 11 inches each.*

*Size of the overdoors, 1 foot 10 inches x 2 feet 9 inches each.*

*84* 754 EIGHTEENTH CENTURY ENGLISH PAINTED FOUR-BACK SETTEE

Adam period. Square backs with top rails painted in grisaille representing cupids at play; side rails formed by turned columns painted in flowers and leaves; spindles of a similar design; shaped arms supported by turned armrests; front dies painted with fleur-de-lis. Standing on turned tapering legs painted in a similar manner. Loose cushion seat covered in cream-colored satin.

- 755 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE  
Adam period. Semicircular shape; top painted with band of flowers with outer band of harewood; fitted with one large drawer and two dummy drawers; brass drop handles with bone keyholes; underpart enclosed by two concave doors, oval panel painted with bouquets of flowers; two compartments on each side fitted with five drawers and shelves and enclosed by two similar doors; the whole inlaid with bands of harewood.
- 756 TWO EIGHTEENTH CENTURY ENGLISH PAINTED POLE SCREENS  
Adam period. Pole painted in a design of flowers; holding a shield-shaped panel decorated in the centre with an urn and surrounded by scrolls. Supported by turned column standing on three cabriole legs painted in a similar manner. (2)
- 757 EIGHTEENTH CENTURY ENGLISH PAINTED CABINET  
Adam period. In two portions, the lower enclosed by one panelled door painted in a design of oriental figures and views, with turned columns at each side. Returns painted in a similar manner. The top part composed of a cabinet and four drawers enclosed by two panelled doors with turned columns at either side. Doors and returns decorated in a similar manner to the bottom.
- 758 EIGHTEENTH CENTURY ENGLISH CARVED AND PAINTED WOOD MANTEL MIRROR  
Adam period. Centre composed of a convex mirror surrounded by leaf-carved border and flanked by oblong mirror plates with fluted pilasters and headed by richly carved capitol enrichments on either side; surmounted in the centre by a carved and gilt panel representing dancing female figures; on either side are festoons and musical instruments. Moulded cornice.
- 759 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND PAINTED WOOD PEDESTALS  
Georgian period. Square tops with beaded and flowered edges; on shaped tapered columns with intricate scroll and shell carvings in relief. On moulded bases. (2)
- 760 EIGHTEENTH CENTURY KNEEHOLE SATINWOOD DESK  
Adam period. Top with classical figure painted on each side. Fitted with ten small drawers and one large drawer painted with festoons of flowers. Kneehole with door enclosing cupboard painted in a similar manner.

212 761 SET OF FOUR EARLY NINETEENTH CENTURY ENGLISH  
SIDE CHAIRS AND ONE ARMCHAIR

50 Backs formed by turned and fluted shaped top rail and two shaped under rails holding cane panels; cane seats with cushions covered in old chintz. (5)

20 762 EARLY NINETEENTH CENTURY ENGLISH PAINTED COR-  
NER CUPBOARD

Hanging cupboard enclosed by two convex doors painted in a design of draped figures in flowing robes of bright colors.

95 763 EIGHTEENTH CENTURY ENGLISH SATINWOOD ROLL-TOP  
DESK

Adam period. Cylindrical top. The interior fitted with small drawers and compartments; pull-out writing slide; lyre-shaped supports, connected by carved understretcher. On shaped legs.

150 764 TWO EIGHTEENTH CENTURY ENGLISH SATINWOOD ARM-  
CHAIRS

Chippendale period. Backs in the form of Chinese latticework, surrounded by pagoda-shaped top rail; on square legs. Seats covered with gros and petit point needlework in a floral design worked in bright colors. (2)

70 765 EIGHTEENTH CENTURY ENGLISH PAINTED SETTEE

Adam period. Back formed by shaped top rail with fretwork splats in a Gothic design; painted with flowers on a coffee ground. Shaped arms on scroll supports with panels similar to the back. On square tapered legs painted in a beaded design.

85 766 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE

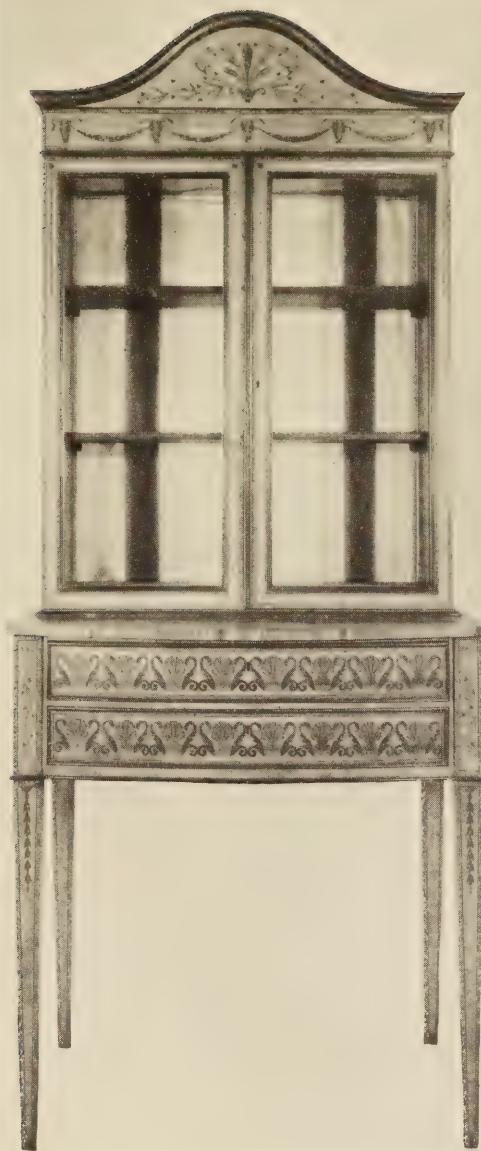
Adam period. Top part has an oval inlaid panel representing urn with inlaid scrolls and drapings. Border inlaid in a similar manner with mahogany edge. Underpart enclosed by two concave panelled doors inlaid with oval medallions of urns with flowers and drapings; sides have mahogany inlays; on four shaped feet.

## 767 EIGHTEENTH CENTURY ENGLISH SATINWOOD BOOKCASE

Adam period. Upper part composed of a cabinet enclosed by two glass doors, the frames of which are inlaid with a fleur-de-lys on a satinwood ground; sides inlaid with bands of kingwood surmounted by shaped cornice inlaid with floral sprays, below which, in the front and at the sides, are rams' heads holding festoons of leaves; inlaid in various woods on a satinwood ground. The stand inlaid on the top with an oval medallion set in reserve by leaf scrolls representing a manuscript with a view of Dumbarton Castle. Below are two long drawers inlaid with floral and leaf scrolls; dies inlaid in a similar manner; on square tapered legs inlaid in the centre with fleur-de-lys and surrounded by a narrow kingwood border.

235-

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY ENGLISH ADAM  
SATINWOOD BOOKCASE



EARLY EIGHTEENTH CENTURY ENGLISH SIX-FOLD  
LEATHER SCREEN

[768]

768 EARLY EIGHTEENTH CENTURY ENGLISH PAINTED SIX-FOLD LEATHER SCREEN

Queen Anne period. Each panel painted in three tiers with bird subjects, hunting and genre scenes in brilliant colors on a gold ground. Framed in tooled leather binding and studded with nails.

[SEE ILLUSTRATION]

*200*  
**769 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRETAIRE-BOOKCASE**

Chippendale period. Upper part enclosed by two panelled doors surmounted by scroll and shell-carved cornice. Lower part with drop front secrétaire fitted with drawers and compartments. Below are four large drawers.

*175*  
**770 SET OF FIVE EIGHTEENTH CENTURY ENGLISH PAINTED ARMCHAIRS**

Adam period. Backs formed by shaped top rail supported by straight side rails with cross splats painted in leaves on a coffee ground; shaped arms on scroll supports; fronts and sides painted in a flower and leaf design; floral dies; on square tapered legs painted in beaded style. (5)

*190*  
**771 TWO EIGHTEENTH CENTURY ENGLISH SATINWOOD ARM-CHAIRS**

Adam period. Shield-shaped back with curved splats painted with bouquets of flowers; curved arms on shaped armrests; on square tapering legs painted in a floral design. Seats upholstered and covered in red silk damask. (2)

*160*  
**772 SET OF EIGHT EIGHTEENTH CENTURY ENGLISH PAINTED AND CARVED WOOD CHAIRS**

Adam period. Square moulded backs carved in a leaf design. Front and sides carved in a similar manner. Rossetted dies on square fluted tapering legs. (8)

*65*  
**773 TWO ENGLISH POLE SCREENS**

Adam period. Triangular base carved in a leaf and geometrical pattern supporting column which holds oval panel decorated in flowers. (2)

*115*  
**774 EIGHTEENTH CENTURY ENGLISH SATINWOOD ROLL-TOP DESK**

Adam period. Cylindrical top painted in a design of flowers. Scroll interior fitted with small drawer and compartment and one cupboard enclosed by door, which is painted in a similar manner; below are three long drawers; standing on square tapered legs.

*90*  
**775 TWO EARLY NINETEENTH CENTURY ENGLISH TERRESTRIAL AND CELESTIAL WORLD GLOBES**

Supported by turned column on three shaped legs. By Cary, London, England. Dated 1816. (2)

*60*  
**776 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR**

Chippendale period. On square legs carved in a Gothic design. Upholstered and covered in English crewel work on blue ground.

SUPERB GEORGIAN PIPE ORGAN WITH PAINTED PANELS  
BY BENJAMIN WEST, R.A.  
FORMERLY OWNED BY LORD LOVELACE

777 EIGHTEENTH CENTURY ENGLISH PIPE ORGAN WITH  
PAINTED PANELS BY BENJAMIN WEST, R.A.

Of the period of George III. Upright domed circular case of heroic proportions. On a circular moulded bronze base inlaid with a parqueterie flooring of ebony and bone triangles. The body is composed of a sturdily moulded plinth of ebony with members of bronze and marble, and a circular case holding a system of pipes, a turned wheel system and a roll. There are two lever handles finely chased with rose petals. The exterior of the case is flanked by four panelled brackets enriched with superbly chiselled ribbon swags and voluted floral arabesques of ormolu. The sound doors are covered with fretted arabesques, musical emblems, mascarons, and festooned urns in an all-over pattern of richly gilded ormolu. The case is headed by a broad entablature of ebony enriched with Greek leaf ornaments in bronze and crested by four allegorical bronze figures depicting the phases of Music; upon this is placed an eight-sided cabinet with chamfered corners of double Corinthian fluted columns standing free, with brass and ebony entablature, topped by oriflamme urn finials, flanking arched panels painted on copper depicting the stories of the power of Music, expressed in incidents from the lives of Young David, Ulysses, Arion and Orpheus, in brilliant tones of draperies and soft flesh tints with backgrounds of sky-blue. The top is again enriched with fretted floral arabesques and crowned by a pierced dome, surmounted by a temple of eight slender Corinthian columns with festooned frieze and fretted baluster plinth, and crowned on the very top by a figure of the Flying Mercury after Gian Bologna.

(From Lord Lovelace)

778 NINETEENTH CENTURY ENGLISH NEEDLEWORK FIVE-FOLD SCREEN

140- Each fold is divided into four panels representing birds, fruit, flowers and figures.

778A TWO EIGHTEENTH CENTURY MAHOGANY HALL CHAIRS

Adam period. Shield-shaped backs. Carved at the top in scrolls and ram's head. Oval medallion in centre with urn. Shaped fluted front; rosetted dies; on square tapered legs. (2)

778B EIGHTEENTH CENTURY ENGLISH MAHOGANY LADY'S WRITING TABLE

50- Chippendale period. Top with carved edge; fitted with one drawer and interior writing compartment. Original brass knob. On four square tapered legs.

778C EIGHTEENTH CENTURY ENGLISH OVERMANTEL

90- Adam period. Upper part composed of a painting representing four amorini at play; below are two small and one large mirror plates; surmounted by gilt moulded frame.

778D EIGHTEENTH CENTURY ENGLISH SATINWOOD CONSOLE TABLE

70- Adam period. The top has green floral and scroll border; front has inlaid harewood panel in a scroll design; supported by four square tapering legs.

778E EIGHTEENTH CENTURY ENGLISH CONSOLE TABLE

45- Adam period. Top painted with musical trophies and garlands of roses, with border painted in a floral design; fluted apron and sides; carved gilt rosetted dies; four fluted tapering legs.

779 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY KNIFE BOXES

75- Sheraton period. Cover inlaid with oval panel of a shell design in satinwood. Shaped and fluted front with satinwood inlay. (2)

780 EARLY NINETEENTH CENTURY ENGLISH BRASS FENDER

23- Fluted and openwork design, standing on three shaped feet.



SALE THURSDAY EVENING, FEBRUARY FIRST, AT 8:15

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SIXTH SESSION

NUMBERS 781-909

THE development and achievements of the British Navy could probably not be more emphatically expressed than by the contemporary models, prints and paintings in this collection.

With the interest in the navies of bygone years just reaching the stage of seriousness manifested by the formation of private collections and associations to develop the study of marine history still further, the rare examples shown are sure to evoke unusual attention and comment.

Never before has a collection of such quantity or quality been offered at public sale. This miniature fleet consists of some fifty models, comprising every stage of modelling and construction, from the very highest type of Admiralty designer's model to the work of the common seaman. The Admiralty model of the British man-of-war "Isis," famed for her engagements with American ships during the War of 1812, the fine early walnut Dutch man-of-war, the original designer's model of the British fighting sloop "Reckless," figure among the gems of the collection. The bone models constructed by the French prisoners of war in the English prisons during the Napoleonic struggles are represented in the form of frigates, sloops, second and third raters. In addition, there are many models in wood of the brig and clipper types.

The canvasses depicting engagements with the Dutch and French are by the most famous naval artists produced by England in the eighteenth century. Here we have Nicholas Pocock, Arthur and Richard Paton, Holman, Butterworth, Monamey and Serres. These artists in their individual striking manner have portrayed actions which they have either themselves witnessed, or which have been painted from contemporary sketches.

Many fine prints, some in colors, go far to round out the detailed actions memorable in British naval annals.

NAVAL AND MARINE PRINTS

NUMBERS 781-800

781 ADMIRAL NELSON

THE REWARD OF COURAGE, or Nelson Triumphant.

THE HAZARDS OF WAR, or Nelson Wounded.

Four lines of verse beneath each title. Mezzotints in color. Published, London, November 24, 1798, by J. Fairburn. Folios. Framed. (2)

- 782 LORD NELSON  
Baron Nelson of the Nile; and of Burnham Thorpe in the County of Norfolk. Four lines of tribute under title. Mezzotint. Published, London, Oct. 13, 1798, by John Fairburn. Small upright folio. Framed.
- 783 AMERICAN SHIP "OCEAN MONARCH"  
Destruction of the American Emigrant Ship "Ocean Monarch," Aug. 24, 1848. Tinted lithograph by Maclare, Macdonald and Macgregor. Published, Liverpool, 1848. Folio. Framed.
- 784 ENGLISH AND FRENCH FLEETS IN THE BALTIC, 1854  
SENDING ON BOARD THE ADMIRAL FOR LETTERS AT SEA.  
MEETING OF THE ENGLISH AND FRENCH FLEETS OFF BARO SOUND, JUNE 13, 1854.  
ENGLISH FLEET ENTERING THE GREAT BELT, MARCH 24, 1854.  
BOMARSUND, COMBINED ATTACK ON THE FORTS, AUG. 15, 1854.  
O. W. Brierly, del. J. Needham, Lithographer. Shipping by Dutton. Colored lithographs by Day & Son, lithographers to the Queen, London, 1855. Large folios. Framed. (4)
- 785 ENGLISH AND FRENCH FLEETS IN THE BALTIC, 1854  
VESSELS OF THE FRENCH IMPERIAL NAVY MANNING AND ARMING BOATS, BARO SOUND.  
THE FLEETS BECALMED. SCREW SHIPS GETTING STEAM UP.  
FIRST DESTRUCTION OF BOMARSUND. BLOWING UP MAIN FORT SEPT. 2, 1854.  
HER MAJESTY'S SHIPS "ARROGANT," CAPT. H. R. YELVERTON, AND "HECLA," CAPT. W. H. HALL, DESTROYING THE BATTERIES AT ECKNESS. MAY 20, 1854.  
O. W. Brierly, del. J. Needham, Lithographer. Shipping by Dutton. Colored lithographs by Day & Son, lithographers to the Queen, London, 1855. Large folios. Framed. (4)
- 786 ENGLISH AND FRENCH FLEETS IN THE BALTIC, 1854  
THE FLEET OFF HANGO.  
A GALE IN THE BALTIC.  
THE FLEET PROVISIONING AT SEA.  
H. M. S. "DRIVER" AND YACHTS "GONDOLA" AND "ESMERALDA" OFF CRONSTADT.  
O. W. Brierly, del. J. Needham, Lithographer. Shipping by Dutton. Colored lithographs by Day & Son, lithographers to the Queen, London, 1855. Large folios. Framed. (4)

*37* 37  
787 NAVAL PRINTS

H. M. S. "COLLINGWOOD," 80 GUNS. H. M. S. "INCONSTANT," 36 GUNS,  
AT RIO JANEIRO.

THE FLEET BECALMED CROSSING THE LINE.

H. M. S. "NEPTUNE," 120 GUNS. H. M. S. "ST. GEORGE."

Tinted lithographs by Day & Son, London. Folio. Framed. (3)

*20* 20  
788 NAVAL PRINTS

THE BOMBARDMENT OF ALGIERS, AUG. 27, 1816.

Painted by Whitcombe. Colored engraving by T. Sutherland.

A VIEW OF THE UNPARALLELED ACTION FOUGHT OCT. 1, 1807.

Painted by Whitcombe. Colored aquatint by J. Harraden. Folios.  
Frame. (2)

*22* 22  
789 NAVAL PRINTS

TAKING OF THE "ST. JOSEPH," A SPANISH CARRACCA SHIP. SEPTEMBER  
23, 1739.

Painted by P. Monemie. Line engraving by R. Farr.

H. M. S. THE "BLENHEIM."

Painted by Baston. Line engraving by E. Kirkall.

A SHIP ON FIRE.

Painted by W. Vanderveld. Mezzotint by R. Houston. Folios.  
Framed. (3)

*22* 22  
790 NAVAL PRINTS

ARRIVAL OF GENERAL BARAGUAY D'HILLIERS AT LEDSUND.

H. M. S. "HIGHFLIER," CAPT. JOHN MOORE.

O. W. Brierly, del. J. Needham, Litho. Colored lithographs by Day  
& Son, London, 1854.

CUTTER YACHT "CHALLENGER," 22 TONS.

T. G. Dutton, del. Lithograph by Day & Son, London. Folios.  
Framed. (3)

*4* 4  
791 NAVAL PRINTS

A GALE IN THE BALTIC.

O. W. Brierly, del. J. Needham, Litho. Colored lithograph by Day  
& Son, London, 1855.

THE ATTACK OF THE "VANGUARD" (COMMANDED BY SIR WM. WINTER)  
ON THE SPANISH ARMADA, AUG. 8TH, 1588.

Oswald W. Brierly, del. Line engraving by A. Willmore.

DEFENCE OF GIBRALTAR, SEPT. 13, 1782.

Rich. Paton. Line engraving by James Fittler. Folios. Framed. (3)

792 NAVAL PRINTS

SIR RICHARD STRACHAN'S ACTION, NOVEMBER 4TH, 1805.

Painted by T. Whitcombe; colored aquatint by J. Jeakes, London, 1816.

LORD BRIDPORT'S ACTION OFF PORT L'ORIENT, JUNE 23RD, 1795.

Painted by T. Whitcombe; colored aquatint by J. Bailey.

SIR ROBERT CALDER'S ACTION, JULY 22ND, 1805.

Colored aquatint by T. Sutherland.

BATTLE OFF CAPE ST. VINCENT, FEBY. 14TH, 1797.

Colored aquatint by J. Bailey.

LORD HOTHAM'S ACTION, MARCH 14TH, 1795.

Colored aquatint by T. Sutherland.

SIR J. T. DUCKWORTH'S ACTION OFF ST. DOMINGO, FEBY. 6TH, 1806.

Colored aquatint by T. Sutherland.

Small folios. Framed. (6)

793 NAVAL PRINTS

PAIR—DEFEAT OF A SQUADRON OF SPANISH SHIPS UNDER COMMAND OF  
DON JUAN DE LANGARN BY H. M. S. SHIPS OFF CAPE VINCENT, 16TH  
JANY., 1780.

Painted by Richard Paton. Line engravings by Lerpiniere.

BATTLE OF LA HOGUE.

Painted by Benj. West. Engraved by Woollett. London, 1781.

THE RELIEF OF GIBRALTAR, 1782.

Painted by Paton. Engraved by Lerpiniere. Folio. Framed. (4)

794 NAVAL PRINTS

BATTLE OF THE NILE.

Colored Aquatint.

VIEW OF THE ATTACK MADE AT ALGIERS BY THE BRITISH SQUADRON, 29TH  
OF AUG., 1816.

Painted by Carlo Cominatti. Aquatint by Giovanni Silvestre.

TAKING OF THE "MARQUESE DE ANTIN" AND "LOUIS ERASME" BY THE  
"PRINCE FREDERICK" AND "DUKE," PRIVATEERS.

Painted by Brooking. Line engraving by Ravenet.

Folios. Framed. (3)

794A NAVAL PRINTS

THE "NELSON"

Two engravings, one showing her in the ways, and the other, the launching.  
Drawn by L. Francia. Engraved by W. B. Cooke. Published,  
London, 1815. Small folios. Framed. (2)

**794<sup>B</sup> NAVAL PRINTS**

ENGLISH CUTTER "ENTREPREMANTE" ENGAGING FOUR SHIPS OF THE  
FRENCH NAVY OFF CASTLE FERRO, DECEMBER 12th, 1810.  
Colored aquatints by George Andrews. Large folios. Framed. (2)

**795 NAVAL ARCHITECTURE**

The original plate No. XI for the Naval Architecture. The centre displaying complete stern view of a ship of the line flanked by bow and stern view of the ship "George IV." In color, in oval frame.

*Height, 17 inches; width, 24 inches.*

**796 LIBER NAUTICUS**

25- An Instructor in the Art of Marine Drawing, by Dominick Serres, R. A., and John Thomas Serres. Parts 1 and 2. Published, London, 1805. Contains 17 engraved plates. Folio.

**797 YACHTS**

THE CUTTER YACHT "CYNTHIA," 150 TONS.

Painted by N. M. Condy. Colored lithograph by T. G. Dutton. Published, London, 1850.

37- THE SCHOONER YACHT "ANACONDA."

Painted by N. M. Condy. Colored lithograph by T. G. Dutton. Published by Day & Haghe, London, 1850.

HIS MAJESTY'S SHIP "PANDORA," FALMOUTH PACKET.

Painted by N. M. Condy. Lithograph by G. Hawkins. Published by Day & Haghe, London, 1843. Folios. Framed. (3)

**798 YACHTS**

BRIG YACHT "WANDERER."

Painted by C. W. Brierly. Colored lithograph by Day & Haghe.

IRON YACHT "MYSTERY."

Painted by N. M. Condy. Colored lithograph by Day & Haghe.

CUTTER YACHT "CYGNET."

Painted by C. W. Brierly. Colored lithograph by Day & Haghe.

THE "MUSQUITO" YACHT, BEATING THE "CYNTHIA" AND "CYGNET."

Painted by W. A. Knell. Lithograph by T. G. Dutton. Published by Day and Son, London, 1851. Folios. Framed. (4)

**799 THE SCHOONER YACHT "AMERICA"**

45- Formerly the property of Commodore J. C. Stevens, New York Yacht Club. Colored lithograph by Day & Son after the painting by T. G. Dutton. Published, London, by Ackerman, 1851. Folio. Framed.

The English print of the Yacht "America" is seldom seen and is by far the rarest of the six known published folio prints.

800 SET OF FOUR CONTEMPORARY FRENCH WATER-COLOR DRAWINGS

87 57  
BUIGHIGAM DE 66 CANONS BATE TRES VAXELLS FRANCESOS.

BATALLA ENTRE TRES VAXELLS INGLESES Y SET FRANCESOS, Y LOS ULTIMS FOREN BATUTS.

CITI DE QUEBEC PAR LOS INGLESES.

DESEETA DE UNA ESQUADRA FRANCESCA, PAR UNA ESQUADRA INGLESA, 18 AGOST 1759.

Contemporary water-color drawings. Artist unknown. Depicting several incidents of the early naval engagement between France and Great Britain. (4) Height, 14 inches; width, 21 inches.

800A "BELLEROPHON"

Off Egmont, March, 1811. Hobeley Bay, June 4th, 1812.

Original water-color drawing, artist unknown. Small folios. Framed. (2)

151  
The "Bellerophon" became famous as the ship which transported Napoleon to his exile.

800B THE BATTLE OF SOLEBAY (OR SOUTHWOLD BAY), SUFFOLK, MAY 28TH, 1672

A series of ten water-color and crayon sketches on vellum, linen-backed, delineating the various incidents and battle formation of the two navies. Long panels containing various sections.

152  
A very interesting contemporary series describing authentically one of the fiercest naval battles of the seventeenth century. The English and French, commanded by the Duke of York, afterwards James II, attacked the Dutch fleet. Many were killed or wounded and later the enemy fled.

THE RARE MARINE SERIES IN COLOR  
AFTER THE FAMOUS PAINTINGS BY  
DOMINICK SERRES, R.A.

NUMBERS 801-813.

- 801 A SNOW, WITH A VIEW OF THE SOUND AND NEW STONE  
A YACHT IN A LIGHT BREEZE WITH A VIEW OF HARWICH  
The "Queen Charlotte" Yacht with her present Gracious Majesty on Board.  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folios. Framed. (2)

- 802 A SLOOP OF WAR WITH A VIEW OF OLD HARRY IN STUDLAND BAY  
A BEAN COD WITH A VIEW OF BELEM CASTLE ON THE RIVER TABUS  
*15-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark and J. Hamble, sculp. Published, London, 1807. Folio. Framed. (2)
- 803 A DUTCH GALLIOT, WITH A VIEW OF AMSTERDAM  
A DUTCH FISHING BOAT WITH A VIEW OF HELVOIT SLUYS  
*10-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark and J. Hamble, sculp. Published, London, 1807. Folio. Framed. (2)
- 804 A SHIP OF THE LINE IN THE DOWNS  
A SETTEE WITH A VIEW OF THE LIGHT HOUSE AT GENOA  
*35-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark and J. Hamble, sculp. Published, London, 1807. Folio. Framed. (2)
- 805 A 90 GUN SHIP AT SPITHEAD  
Colored aquatint. Dom'k. Serres, R. A. del. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folio. Framed.  
*27-72*
- 806 A FIRST RATER: THE PORTRAIT OF THE "ROYAL GEORGE"  
A CHASSE-MAREE, WITH A VIEW OF THE CITADEL OF PALAIS AT BELLEISLE  
*7-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folio. Framed. (2)
- 807 A LUGGER, WITH A VIEW OF THE EDDYSTONE LIGHT HOUSE  
A BERMUDIAN SLOOP WITH A VIEW UPON THE SPANISH MAIN  
*31-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folio. Framed. (2)
- 808 A BOMB KETCH IN THE SOUND  
A FRIGATE WITH A VIEW OF THE NEEDLES  
*40-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folios. Framed. (2)
- 809 A CUTTER, WITH A VIEW OF SOUTH SEA CASTLE  
A SLOOP WITH A VIEW OF CALSHOT CASTLE  
*35-*  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folios. Framed. (2)

- 76  
810 A COLLIER, WITH A VIEW OF THE SOUTH FORELAND  
A CALM WITH THE ENTRANCE INTO PORTSMOUTH  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folios. Framed. (2)
- 811 A POLACCA, WITH A VIEW OF STROMBOLI  
A NEAPOLITAN GALLEY AT ANCHOR OFF THE CASTEL  
VECCIO, LEGHORN  
Pair of colored aquatints. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folios. Framed. (2)
- 812 A TARTON, WITH A VIEW OF EUROPA POINT, GIBRALTAR  
A CHEBECK OR XEBIEC, WITH A VIEW OF THE LIGHTHOUSE  
ON THE MOLE AT NAPLES  
Pair of colored aquatints. Dom. Serres, del. J. Clark and J. Hamble, sculp. Edw. Orme, excudit. Published, London, 1807. Folios. Framed. (2)
- 813 A SCHOONER, WITH A VIEW OF NEW YORK, 1807  
Colored aquatint. Edw. Orme, excudit. J. Clark & J. Hamble, sculp. Published, London, 1807. Folio. Framed. Rare.

55 -

MARINE AND NAVAL PAINTINGS BY THE  
ENGLISH MASTERS OF THE EIGHTEENTH CENTURY

NUMBERS 814-837

THOMAS BUTTERWORTH

ENGLISH, EIGHTEENTH CENTURY

- 814 THE BRITISH MAN-OF-WAR "TIGER"  
In full sail leaving the shore of Liverpool. Canvas.  
*Height, 10 inches; length, 14 inches.*

30 -

THOMAS BUTTERWORTH

ENGLISH, EIGHTEENTH CENTURY

- 815 A DUTCH SLOOP-OF-WAR OF TWENTY GUNS  
Before the wind with an English Frigate passing. The white cliffs of Dover in the distance. The artist has well portrayed a dark threatening sky and a heavy choppy sea. Canvas. Signed at the lower left.  
*Height, 27 inches; width, 44 inches.*

11 -

F. HOLMAN

ENGLISH, 1780

816 BRITISH MAN-OF-WAR "EARL OF EFFINGHAM"

The man-of-war is raising sail with cutter leaving side. Other ships of the fleet getting under way. In the distance the city of Liverpool. A slight rose hue over the sky of early morning. Canvas. Signed at the lower right.

*Height, 35 inches; length, 59 inches.*

PETER MONAMEY

ENGLISH, EIGHTEENTH CENTURY

817 THE SALUTE

The "Royal George" about to anchor, receiving salute from an armed sloop. Portrayed on placid sea with clouded sky. Canvas. A charming example of one of England's most noted marine painters.

*Height, 17 inches; length, 27 inches.*

ARTHUR PATON

BRITISH, EIGHTEENTH CENTURY

818 AN ENGLISH FRIGATE

Passing the White Cliffs of Dover. Under full sail. Several other ships under a head wind. The day is clouded and the sea pictured with long swells. Canvas. Framed.

*Height, 15 inches; width, 18 inches.*

UNKNOWN ARTIST

ENGLISH, NINETEENTH CENTURY

819 MERCHANTMEN

Two merchantmen in the foreground. The crew of the one actively engaged in handling the canvas, the other in full sail clearing the port. Further shipping activity is portrayed. Canvas.

*Height, 27 inches; length, 43 inches.*

UNKNOWN ARTIST

ENGLISH, EIGHTEENTH CENTURY

820 THE BATTLE OF THE NILE

The battle in progress with several ships disabled and the cutters picking up the men. Canvas.

*Height, 21 inches; length, 37 inches.*

RICHARD PATON

ENGLISH, 1717-1791

821 THE LAUNCHING WAYS AT DAVENPORT

An interesting view of the old Admiralty yards, with several first raters under construction and several naval vessels ready for launching. Panel.

*Height, 15 inches; length, 22 inches.*

NICHOLAS POCOCK

ENGLISH, EARLY EIGHTEENTH CENTURY

822 THE ATTACK

A Fleet of Seventeenth Century English naval vessels with the flagship in the foreground, displaying her beautifully decorated stern enriched with three lanterns. British flags at stern and Jack at mizzen mast. She is firing a broadside into the Dutch vessel to which she has made fast. Dark clouded sky with turbulent sea. Canvas. Framed.

*Height, 4½ feet; width, 8 feet.*

[SEE ILLUSTRATION]

DOMINICK SERRES, R.A.

ENGLISH, 1752

823 THE ENGLISH NAVAL TRAINING SCHOOL AT GREENWICH ARSENAL

In the forepart of the picture a fine old man-of-war in full sail, of an earlier period, evidently relegated for training purposes. Several cutters manned by students under instructing officers. The buildings of the school and a view of the country can be seen in the distance. Canvas. Signed and dated.

*Height, 19 inches; length, 26 inches.*

One of the finest canvasses of Dominick Serres, equalled only by several large examples now on view at the Greenwich Museum.

[SEE ILLUSTRATION]

UNKNOWN ARTIST

DUTCH, EIGHTEENTH CENTURY

824 AN ENGLISH BRIG

Returning the salute of several Dutch craft. Canvas.

*Height, 26 inches; width, 36 inches.*



"THE ATTACK," BY NICHOLAS POCOCK  
[822]



THE ENGLISH NAVAL TRAINING SCHOOL AT GREENWICH  
ARSENAL, BY DOMINICK SERRES, R.A.

[823]

W. J. TENTHEM

ENGLISH, 1805

825 BURNING OF THE SPANISH SHIPS

October 25, 1805. Four days after the Battle of Trafalgar. By Lieut. Alexander Dixie on H. M. Ship "Phoebe." The two ships are seen ablaze, with the town at the right. The British cutter with destroying crew pulling away. Canvas. Framed. From the Bosworth Hall Sale, 1885.

*Height, 20 inches; length, 30 inches.*

LOUIS VERBOECKHOVEN

DUTCH, EARLY NINETEENTH CENTURY

826 DUTCH MERCHANTMAN

"Hove To," with brilliant reflection in the water and shore line in the distance. Several fishing boats in the foreground. Panel. Signed in the lower left corner. Framed. *Height, 11 inches; width, 17 inches.*

UNKNOWN ARTIST

ENGLISH, EIGHTEENTH CENTURY

827 BATTLE OF TRAFALGAR

Spirited action. Several ships dismasted. Canvas.

*Height, 24 inches; width, 33 inches.*

UNKNOWN ARTIST

ENGLISH, EIGHTEENTH CENTURY

828 BRITISH MAN-OF-WAR

Entering the Harbour of Plymouth. Many types of vessels portrayed. Canvas.

*Height, 33 inches; width, 60 inches.*

HORACE VERNET

FRENCH, EARLY NINETEENTH CENTURY

829 ENGLISH MAN-OF-WAR

Setting sail preparatory to departing, and the salutes from the inhabitants ashore. Ship showing her finely decorated stern and galleries. To the left the castle tower. Canvas.

*Height, 22 inches; length, 27 inches.*

C. P. WILLIAMS

ENGLISH, NINETEENTH CENTURY

830 THE NAVAL PARADE

The British Fleet drawn up in parade formation for review by Her Majesty, aboard the steam side-wheeler yacht. Canvas. Signed at the lower right.

*Height, 30 inches; length, 50 inches.*

UNKNOWN ARTIST

ENGLISH, EARLY NINETEENTH CENTURY

831 ADMIRAL NELSON LEAVING PORTSMOUTH

Directly before the Battle of Trafalgar, with the British Redcoats controlling the enthusiastic populace. The mayor of the City is accompanying the Admiral. Canvas. Signed F. L.

*Height, 5½ feet; width, 8½ feet.*

Probably the original oil sketch from which the mural for the Greenwich Museum was afterwards executed.

UNKNOWN ARTIST

FRENCH, EIGHTEENTH CENTURY

832 THE FRENCH MAN-OF-WAR "LION" (THE FIRST)

The old vessel lying at a wharf. The fine old ornamented high stern with the two rampant lions clearly shown. An old French château to the right. Placid sea with fine cumulus sky. Panel.

*Height, 25 inches; length, 33 inches.*

SIR GODFREY KNELLER

ENGLISH, EIGHTEENTH CENTURY

833 GENERAL HOPKINS

Equestrian portrait with the General in cockaded black hat trimmed in gilt. Blue coat and red breeches and waistcoat. Mounted on a spirited chestnut charger with drawn sword. Canvas. Framed.

*Height, 48 inches; width, 38 inches.*

THOMAS HUDSON

ENGLISH, EIGHTEENTH CENTURY

834 ADMIRAL BENBOW

Centre, standing, full-length figure in red coat and yellow waistcoat. Right hand resting on writing table. Black spaniel to the right. Distant view through arched opening of British ship of the line. Canvas. Family script on the reverse.

*Height, 40 inches; width, 30 inches.*

835 CARVED AND GILT OVERMANTEL MIRROR

ENGLISH, EIGHTEENTH CENTURY

Three-panel mirror at base in gilt floral moulding, above which is inset painted canvas panel by

THOMAS LUNY

ENGLISH, 1758-1839

The Storm at Sea, with several ships endangered by the rocky shore.  
Signed in the lower right corner.

*Height, 52 inches; width, 55 inches.*

A splendid example of this eminent marine artist's work.

836 CARVED AND GILT OVERMANTEL MIRROR

ENGLISH, EIGHTEENTH CENTURY

Three-panel mirror at base in deep carved frame, with flaring scroll carved sides. Upper panel inset painted canvas by

PETER MONAMEY

ENGLISH, EIGHTEENTH CENTURY

English Man-of-War "hove to," having drawn up to a provision ship.  
In the distance can be seen several ships firing a salute.

*Height, 48 inches; width, 54 inches.*

[SEE ILLUSTRATION]

837 CARVED AND GILT OVERMANTEL MIRROR

Gilt moulded frame with flower and ribbon carving. Three panels below,  
above which a canvas by

J. & F. TUDDAY

ENGLISH, 1867

An English Barque. Signed and dated at the lower left.

*Height, 44 inches; width 43 inches.*



ENGLISH EIGHTEENTH CENTURY CARVED AND GILT  
OVERMANTEL MIRROR WITH INSET PAINTED CANVAS  
BY PETER MONAMEY

[836]

## SHIP MODELS

NUMBERS 838-887

### 838 MODEL OF A SPANISH GALLEON

Of silvered metal. Fully rigged with bellied sails. On wire stand.

*Length, 5 inches.*



### CHARLES II'S ROYAL BARGE

[839]

#### 839 CHARLES II'S ROYAL BARGE

ENGLISH, 1660

The Royal Thames River Barge built for Charles II. The original designer's construction model from which the historic ship was built. Boxwood, planked and ribbed. High stern magnificently carved with the Royal Coat of Arms, gilded, flanked by two male guardians; topped by carved replica of "Noah's Ark" and Prince of Wales' plumes. Enclosed housing cabin with eighteen glazed windows on either side; on it is mounted a series of six carved full figures of sheep, cows and lions. High shaped rudder, enriched with painting of a white swan on green ground. The forward section arranged with seats for sweepmen and accommodation for sixteen sweeps. The bow has full standing carved figure of Neptune. The hull is further enriched with stripes in blue and vermillion, designed in gilt scrollings and flowers. Enclosed in glazed case.

*Height, 14 inches; length, 45 inches; width, 9½ inches.*

Charles II, the "merrie monarch," returned from his long exile in May, 1660, landing at white-cliffed Dover on the 26th. His enthusiastic reception there and in London is historic.

He was crowned April 23rd, 1661. Always inclined to be extravagant in his personal expenditure, and appreciating the elegance and pomp of life, in contrast with the sombre austerity of the Puritans, the magnificence of the Royal barge appealed to him, the designs were readily approved, and after some minor changes the work of construction started at once.

[SEE ILLUSTRATION]

## 840 ADMIRALTY YACHT ENGLISH, 1700

*375-* Hull planked in boxwood. Stern carved and gilded with latticed panes surmounted by carved eagles, flanking coat of arms. Quarter galleries gilded and latticed. Figurehead, bust figure of female. Completely rigged in teak and boxwook. Full deck impedimenta. Enclosed in glazed case. *Height, 29 inches; length, 46 inches; width, 15 inches.*

## 841 ENGLISH FRIGATE, 52 GUNS 1770

*240-* Boxwood scale model, coppered to water-line. Mounting 52 bronze cannon. Figurehead, full-length figure of Victory. Stern and quarter galleries finely carved and latticed. Stern decorated with carving of two rampant lions flanking the royal coat of arms. Fully rigged with most complete detailed gear. Full deck impedimenta. Enclosed in glass case. *Height, 15 inches; length, 20 inches; width, 7 inches.*

## 842 SLOOP OF WAR, 16 GUNS ENGLISH, 1760

*20-* Hull of bone, mounted on wooden stand. *Length, 6½ inches.*

## 843 BRITISH FRIGATE, 54 GUNS ENGLISH, 1760

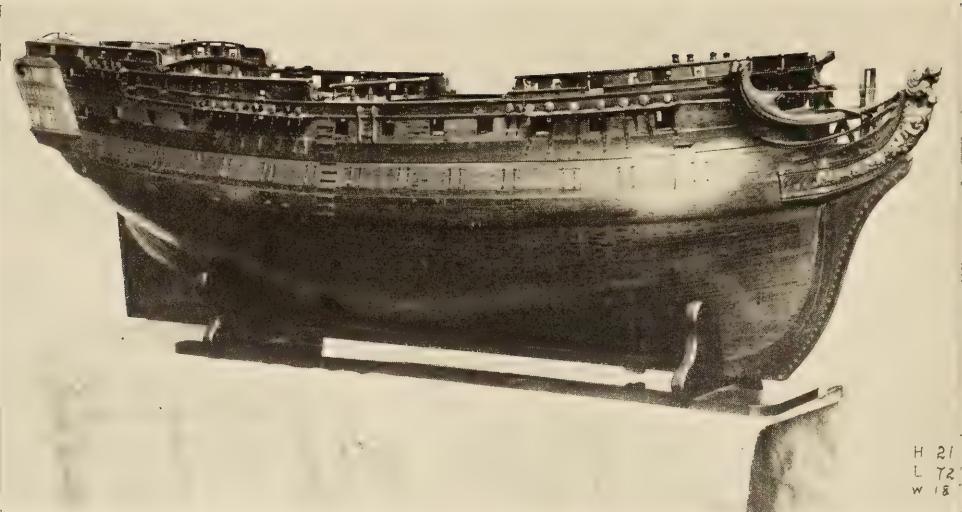
*325-* Boxwood scale model in natural wood coloring, completely planked. Figurehead, full-length figure of H. M. Queen Charlotte. Latticed stern and galleries, both of which are handsomely decorated with mounted carvings. Completely rigged in teak and boxwood. Detailed deck impedimenta. Enclosed in glazed case. *Height, 22 inches; length, 30 inches; width, 14 inches.*

## 844 ENGLISH MAN-OF-WAR, 84 GUNS (SECOND RATER) 1770

*240-* Hull of bone, planked. Figurehead, carved figure of warrior. Carved stern and quarter galleries. Mounting 84 bronze guns. Masts and spars of bone finely rigged, flying the British ensign. Complete deck impedimenta. Set in on planked and galleried stand of bone, enclosed in oval glass globe case on mahogany base. *Length over all, 17 inches.*

## 845 MAN-OF-WAR "MARS," 132 GUNS ENGLISH, 1770

*325-* Boxwood scale model, mounting 132 bronze guns. Figurhead, full-length figure of "Mars." Stern, galleried and balustered, enriched with stern lanterns. Quarter galleries carved and latticed. Completely rigged in boxwood and teak. Full deck impedimenta. In straw inlaid base enclosed in glazed case. *Height, 20 inches; length, 23 inches; width, 8 inches.*



H 21  
L 72  
W 18

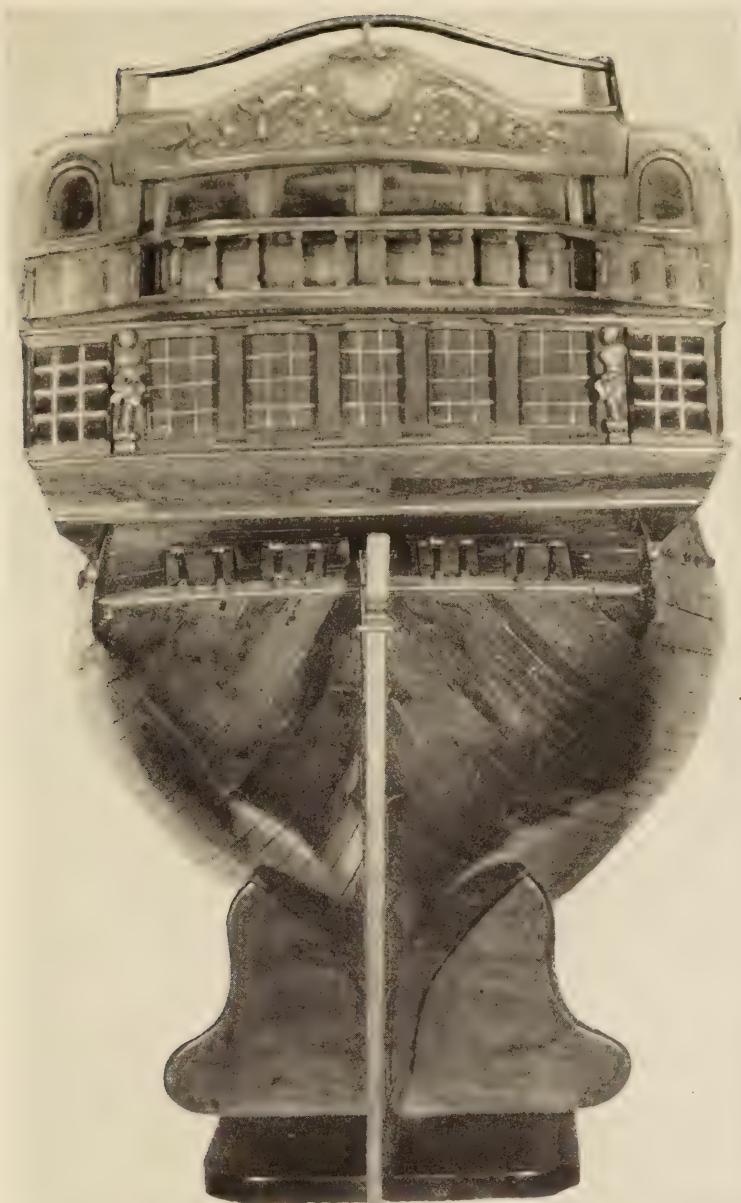
[846]

846 MAN-OF-WAR

Walnut Admiralty construction model. Planked and constructed throughout. Figurehead in bone representing a classic female figure with laurel wreath, flanked on either side by full-length cupids continuing in floral spray panels. Stern balustered and galleried with latticed panes; enriched with full-length carved and gilt statuettes mounted on pedestals. The upper portion in floral spray terminating at centre in disk panel. The quarter galleries balustered and with latticed glazed windows. Deck with open hatches covered with perforated tops, which when raised discloses the entire construction. Enclosed in case.

*Height, 34 inches; length, 91 inches; width, 27 inches.*

[SEE ILLUSTRATIONS]



DUTCH MAN-OF-WAR, 1740

## 847 ENGLISH MAN-OF-WAR, 72 GUNS

1770

Hull of bone, mounting 72 bronze guns. Carved, decorated and galleried stern with richly embellished quarter galleries. Figurehead, full-length figure of a Lion. Completely rigged with masts and spars of bone. Set on straw inlaid base enclosed in glazed case with mirrored back.

*Height, 11½ inches; length, 9½ inches; width, 4 inches.*



[848]

## 848 BRITISH MAN-OF-WAR "ISIS"

1774

Walnut scale Admiralty construction model. Completely planked and rigged. Gun port stripe in black, the balance in natural wood coloring. Arranged to accommodate 54 guns and classed as a "second rater." Figurehead, carved three-quarter length figure in gilt of the Egyptian goddess Isis. Stern and galleries treated in gilt bandings with latticed panes. Deck fitted with hatches. Enclosed in the original walnut and glazed case.

*Height, 23 inches; length, 55 inches; width, 15 inches.*

The original dock yard model of the famous ship. H. M. S. "Isis" was launched in 1774 on the River Medway, 1051 tons displacement. She carried a crew of 343 men; length 146 feet, beam 41 feet; 15 foot draught. From 1776-80 she took an active part in the American Revolution. She was chased and brought into action on Aug. 16th, 1778, by the French "César," a "74." The latter cleared for action on one side only and seeing this the "Isis" sailed around to the other side and fired several broadsides. The larger ship was so badly damaged that she was glad to escape with the loss of 50 killed and wounded. In 1801 the "Isis" took part in the action against Copenhagen in the fleet under Nelson. She was broken up at Deptford in 1810.

[SEE ILLUSTRATION]

- 849 BRITISH MAN-OF-WAR, 84 GUNS 1775

Hull planked in bone. Figurehead, full-length finely carved figure of a warrior with spear and shield. Stern and galleries carved and balustered. Fully rigged with masts and spars of bone. Complete deck impedimenta. Set on planked and inlaid stand enclosed by rail. In mahogany glazed case.

*Height, 20 inches; length, 28 inches; width, 18 inches.*



[850]

- 850 THE TWELVE GUN BRIG "RECKLESS" ENGLISH, 1776

"A twelve gun Brig on slip to launch, by H. Horn, Modeller and Draughtsman. Scale  $\frac{1}{4}$  inch to a foot. Proposed name 'Reckless.'" Boxwood Admiralty scale dock yard model, completely planked and rigged. Painted black above the water-line. Figurehead, carved bust of a seaman with old round hat, mounted on scroll with design in color. Stern decorated with gilt. Deck fittings complete with hatches, windlass and wheel. Set in miniature ways enclosed in dockyard.

A very fine piece of craftsmanship artfully displayed and an excellent example of the intricate detail supplementing the construction of the early British Navy. Enclosed in original case.

*Height, 19 inches; length, 49 inches; width, 11 inches.*

[SEE ILLUSTRATION]

- 851 ENGLISH MAN-OF-WAR, 70 GUNS 1780

Hull of bone. Carved and decorated figurehead, winged Victory. Carved stern piece and quarter galleries. On planked bone stand with pierced gallery and scalloped stand. *Length, 6½ inches.*

- 852 MAN-OF-WAR, 94 GUNS ENGLISH, 1780

Boxwood hull mounting 94 bronze cannon. Figurehead, representing figure of a warrior. Finely fashioned and balustered stern with carved galleries. Completely rigged. Set in straw inlaid case.

*Length, 7 inches.*



ENGLISH FRIGATE "ARETHUSA"

[853]

- 853 ENGLISH FRIGATE "ARETHUSA," 44 GUNS 1780  
Constructed, scale model. Hull planked. White to water-line, black above, with buff color gun port stripe. Figurehead, carved and gilt figure of "Sea Nymph." Stern and galleries decorated and gilded with glazed and latticed panes. Completely rigged with all standing and running gear. *Length, 75 inches.*

This model was formerly part of the well-known Oatway Collection. It is a very fine example of the builder's dockyard model in its original condition, with the exception of some of the rigging, which has had some repairs. The "Arethusa" is the type of British frigate which was largely active against the United States in the war of 1812.

[SEE ILLUSTRATION]

## 854 MAN-OF-WAR, 60 GUNS FRENCH, 1780

Hull gilt to water-line, black above, with white gun port stripe, mounting 60 cannon. Figurehead, bust of woman in gilt and polychrome. Completely rigged. In fine state of preservation. *Length, 42 inches.*

225

## 855 ENGLISH MAN-OF-WAR, 90 GUNS 1780

Hull of bone. Carved and decorated stern and quarter galleries. Figurehead, full-length figure of an Admiral, in colored uniform. Completely rigged with masts and spars of bone. Full deck impedimenta. Set in straw inlaid box enclosed in hexagonal case. *Length, 7½ inches.*

200

An exceptionally fine full-rigged bone model of this size.

## 856 BRITISH MAN-OF-WAR "GLADIATOR," 80 GUNS 1782

Hull copper-covered, mounting 80 bronze guns. Figurehead, full-length figure of a Roman Gladiator, holding a shield on left arm. Stern is richly carved and balustered, with gallery and latticed panes. Quarter galleries carved and latticed. Completely rigged in the finest manner of the period. Full deck impedimenta. Set on old decorated stand, enclosed in black ebony case.

275

*Height, 12 inches; length, 16 inches; width, 8 inches.*

## 857 ENGLISH NAVAL CUTTER 1785

Boxwood construction model of an armed cutter, fitted to carry 10 guns. Completely planked and ribbed. Deck open to show construction. Eight small ports for sweeps. Fitted for one mast. In glass case.

300

*Height, 7 inches; length, 18 inches; width, 6½ inches.*

## 857A ENGLISH MAN-OF-WAR 1785

Constructed hull of wood, bronzed to water-line. Black and buff gun port stripes, mounting fifty cannon. Stern latticed and glazed and decorated in color with Cupidon on either side flanking centre medallion of Prince of Wales' plumes. Figurehead, carved full-length figure of English seaman. Complete deck impedimenta. Fully rigged, with pine masts and spars. Set in oak stand. *Length over all, 52 inches.*

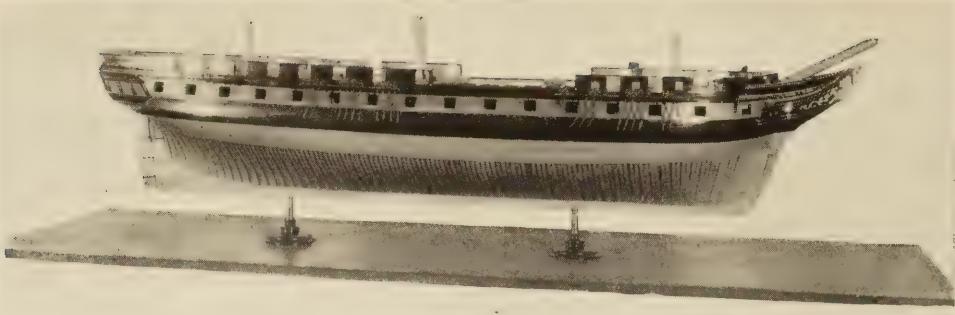
275

## 858 ENGLISH MAN-OF-WAR, 88 GUNS 1790

Boxwood model. Hull covered with copper sheeting to water-line. Mounting 88 bronze cannon. Figurehead, carved three-quarter length figure of "Neptune." Carved balustered and decorated stern with latticed quarter galleries. Completely rigged to the minutest detail. Complete impedimenta, including anchors, cutters, windlass, etc. Enclosed in original metal inlaid mahogany case.

375

*Height, 17½ inches; length, 20 inches; width, 7½ inches.*



[859]

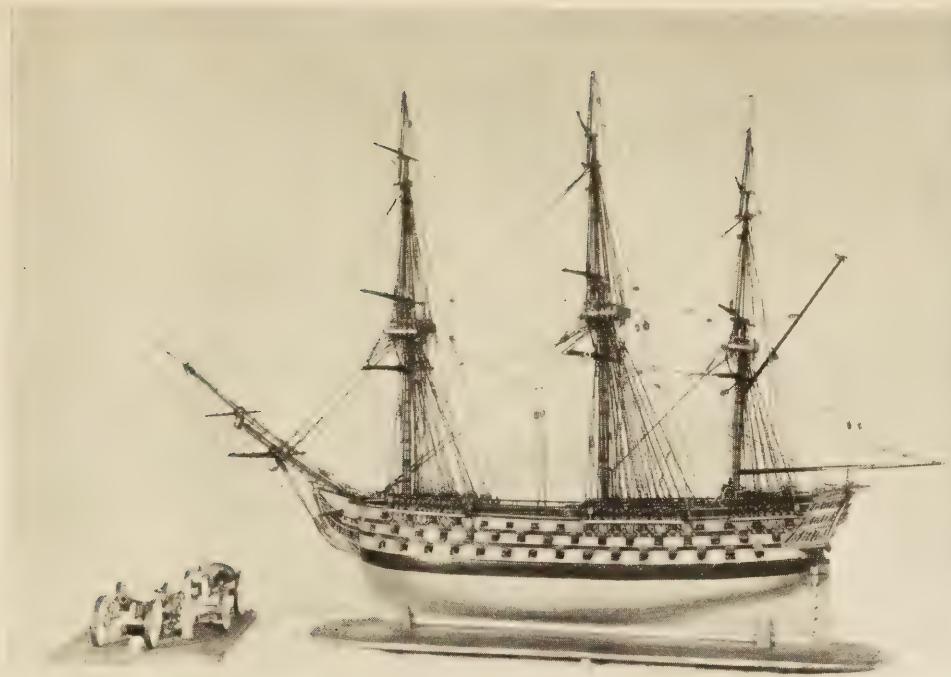
859 ENGLISH FRIGATE "TIGRESS," 56 GUNS 1784

Boxwood Admiralty construction model. Built to scale for dockyard use. Completely planked and ribbed. Both sides of under hull open to show construction. Exquisitely carved figurehead, full-length female figure, clothed in draped gown, resting on carved gilt leaf scroll. The stern glazed and latticed, enriched with gilded brackets and stellated motives topped by leaf scroll painted decoration, flanking coat of arms of Sir Robert Rowlinson, chief of the Admiralty. Deck equipped with latticed hatch covers, windlass, double ivory wheel, and with portion open to show cross-sections of construction. Enclosed in glazed case.

*Height, 19 inches; length, 60 inches; width, 20 inches.*

The "Tigress" was built at Plymouth in 1784. She carried 56 guns, and was considered by naval authorities the finest of the swift frigate type of fighting craft. Little history is available of her achievements except that she was sighted off the West Indies in 1813, but did not take part in any action.

[SEE ILLUSTRATION]



[860]

- 650  
860 MAN-OF-WAR "WARRIOR," 120 GUNS ENGLISH, 1790  
Boxwood scale model. Hull planked, mounting 120 bronze guns. Figurehead, full-length carved figure of warrior decorated in colors. Stern balustered and galleried with latticed panes, enriched with winged cupids flanking coat of arms. Quarter galleries, carved and latticed. Finely rigged in teak and boxwood, with every attention given to the smallest detail. Complete deck impedimenta. Enclosed in original mahogany case.

*Height, 20½ inches; length, 26 inches; width, 10 inches.*  
[SEE ILLUSTRATION]

- 325*
- 861 MAN-OF-WAR "LE MAJESTUEUX," 130 GUNS FRENCH, 1790  
Hull of bone, planked; mounting 130 bronze guns in bone blocks. Figurehead, carved full-length figure of a warrior, decorated in colors. Stern and quarter galleries balustered and carved. Fully rigged with bone masts and spars. Full deck impedimenta.  
A most complete and intricate model. Enclosed in glazed case.
- Length, 27 inches.*
- 320*
- 862 ENGLISH MAN-OF-WAR, 100 GUNS 1790  
Hull of bone, planked, mounting 100 bronze guns. Figurehead, carved figure of warrior, decorated in color. Balustered and latticed stern. Completely rigged with masts and spars of bone. Full deck impedimenta. On inlaid mahogany stand, enclosed in glass globe case.
- Length, 14 inches.*
- 175*
- 863 ENGLISH MAN-OF-WAR, 62 GUNS 1795  
Hull red to water-line, black above with tan gun port stripe. Galleried stern. Completely rigged with furled sails. Deck impedimenta.
- Length, 53 inches.*
- 230*
- 864 ENGLISH FRIGATE, 22 GUNS 1800  
Hull planked and ribbed; black with white gun port stripe. Figurehead, full-length draped female figure. Carved, decorated and gilt stern and quarter galleries. Completely rigged and with full deck impedimenta.
- Length, 60 inches.*
- 90*
- 865 MAN-OF-WAR, 90 GUNS ENGLISH, 1800  
Hull in bone, completely planked. Balustered and carved stern and quarter galleries. Figurehead, full-length female figure. Deck impedimenta. Set on bronze stand of four dolphins. Enclosed in glazed case.
- Height, 4½ inches; length, 10 inches; width, 5 inches.*
- 171*
- 866 BRITISH EAST INDIAMAN, 44 GUNS 1800  
Boxwood dockyard model; planked and ribbed. Painted green to water-line, black above, with buff-colored gun port stripes. The inside trimmed in vermillion. Figurehead, carved bust figure representing "Britannia." Finely fashioned stern, latticed with 6 glazed panes above a row of 8 glazed panes below. Quarter galleries glazed with 6 latticed panes. Full deck impedimenta.
- Length, 46 inches.*

This model represents the type of vessel which brought the treasures of the East to Europe, a century and a half ago. These vessels were armed as heavily as a frigate, in order to resist the attacks of pirates in the Indian Ocean.

867 ENGLISH FRIGATE, 48 GUNS 1810

Hull planked in bone. Stern and quarter galleries carved and latticed. Fully rigged with bone masts and spars. Complete deck impedimenta. Set on carved bone stand enclosed in original Sheraton mahogany case.

*250*  
*Height, 12 inches; length, 12½ inches; width, 6 inches.*

868 ENGLISH FRIGATE, 48 GUNS 1820

Hull in red and black with white gun port stripe. Figurehead, head of cupid. Fully rigged, with complete deck impedimenta. Stern decorated and gilded.

*150*  
*Length, 60 inches.*

869 ENGLISH MERCHANTMAN 1820

Construction model of an English Merchantman. Hull in boxwood. Planked in broad planks. Stern glazed and latticed. Deck with rail. Skylights, windlass and other deck impedimenta.

*150*  
*Length, 75 inches.*

870 ENGLISH FRIGATE 1820

Curiously made model with mahogany hull, which has a white gun port stripe. Completely rigged with sails set. Enclosed in original glass case.

*180*  
*Height, 11 inches; length, 9 inches; width, 5 inches.*

871 ENGLISH FRIGATE, 52 GUNS ENGLISH, 1820

Hull bronzed to water-line, black above. Figurehead, bust figure of female. Carved and latticed stern. Finely rigged. In mahogany case.

*125*  
*Height, 20 inches; length, 26 inches; width, 10 inches.*

871A FRENCH FRIGATE, 40 GUNS 1820

Black hull to water-line, with gun port stripe above. Decorated stern and quarter galleries. Figurehead, carved gilt bust of French naval officer. Completely rigged. Set in cradle stand.

*86*  
*Length, 18 inches.*

872 EAST INDIAMAN ENGLISH, 1825

Hull terra cotta color to water-line, black above, with white gun port stripes. Stern and galleries carved and decorated. Scroll figurehead.

*180*  
*Completely rigged, and full deck equipment. Length, 31 inches.*

873 ENGLISH BRIG 1830

Hull black, with white gun port stripes. Figurehead, carved full-length figure of British seaman with the old round hat in one hand and British ensign in the other. Deck and fittings in mahogany. Fully rigged in detail of mahogany. Set in plaque of miniature waves. Enclosed in original mahogany case.

*85*  
*Height, 13 inches; length, 18 inches; width, 9½ inches.*

873A ENGLISH ROYAL NAVAL YACHT "WATERWITCH" 1830

Constructed hull coppered with sheeting to water-line; planked with mahogany above, with black porthole stripe; carved stern and quarter-galleries. The stern with gilt carved British coat of arms; figurehead, bust figure of English warrior. Deck planked in boxwood, mounting six "Long Toms"; complete deck impedimenta. Brig fully rigged, masts and spars of mahogany. Set in cradled stand enclosed in mahogany glazed case on table base.

*Case, height, 43 inches; length, 55 inches; width, 21 inches.*

The "Waterwitch" proved to be such a fast vessel that she was purchased by the English navy and used on the West coast of Africa against the Slavers.

874 CHALOUPE DE PECHE "LA FAVORITE" FRENCH, 1830

Constructed model. Hull in walnut, planked and ribbed, figurehead in scroll and leaf design. Stern and galleries carved and glazed.

*Length, 34 inches.*

875 BRIG ENGLISH, 1840

Finely fashioned hull of mahogany. Deck planked, having companion hatches. Set in glazed case.

*Height, 7½ inches; length, 24 inches; width, 7½ inches.*

876 AMERICAN BRIGANTINE 1840

Hull gilt to water-line, black above. Trimmed in green inside deck. Figurehead, in scroll. Rounded stern. Completely rigged. Masts and spars of pine. Set in cradle.

*Length, 39 inches.*

877 AMERICAN BRIG 1840

Walnut planked and constructed model. Fully rigged with masts and spars of walnut. Complete deck impedimenta. Set in cradle.

*Length, 46 inches.*

878 AMERICAN PACKET SHIP "UNITED STATES" 1845

Hull black with white and brown stripe above. Inside rail decorated in green. Figurehead, in form of winged scroll. Shaped stern, enriched in gilt and green with name "United States." Completely rigged; masts and spars of pine. Full deck impedimenta. Set on oblong base.

*Length, 52 inches.*

A fine specimen of the American Seaman's workmanship. The "United States" was one of the famous New York ships, built for the Robert Kermit Line of Liverpool Packets. The line operated for only two or three years and carried chiefly cotton for the trade.

879 FULL RIGGED SHIP DUTCH, 1850

Hull in walnut. Completely rigged and full deck impedimenta.

*Length, 17 inches.*

880 AMERICAN BRIGANTINE 1850

Hull black. In full sail, the latter of metal, painted white. Complete rigging and full deck impedimenta. Set in cradle. *Length, 21 inches.*

110 881 AMERICAN CLIPPER BARK "JANE ADAMS" 1852

Hull in black. Masts and spars of bone. Two bronze guns mounted. Figurehead of bone of full-length female figure. Full deck impedimenta. Completely rigged. Fine clean cut lines. *Length, 22 inches.*

95- 882 ENGLISH CLIPPER SHIP "STAR OF HOPE" 1860

Hull in walnut, planked. Green to water-line, natural wood color above. Completely rigged, spars and masts of walnut. Full deck impedimenta. Set in ways. Enclosed in glazed case.

*Height, 34 inches; length, 51 inches; width, 22 inches.*

375- 883 AMERICAN CLIPPER SHIP "FLYING EAGLE" 1860

Hull black with red stripe. Figurehead, carved spread eagle. Rounded stern. Fully and completely rigged. Set in cradle.

*Length, 17 inches.*

140- 884 CLIPPER SHIP "MARGARETHA" ENGLISH, 1862

Hull gilded to water-line, black above. Shaped stern with name plate. Completely rigged, masts and spars of walnut. Full deck impedimenta. Set on oblong base. *Length, 26 inches.*

25- 885 MODEL OF STEAM YACHT

Hull red with black and white above. Two masts rigged for auxiliary sails. Set in plaque of miniature waves; enclosed in glass case.

*Height, 18 inches; length, 24 inches.*

#### TOMAS GAVDIELLO

ITALIAN, 1727

886 ITALIAN HARBOR SCENE

Many completely rigged miniature ships in the harbor, which is protected by breakwater and forts. On the shores and amid the hills are houses and castles. A carved panel, the objects in the foreground complete and the balance in relief. Signed in lower centre. Enclosed in black and gold glazed case. *Height, 30 inches; length, 36 inches.*

#### TOMAS GAVDIELLO

ITALIAN, 1727

65. 887 ITALIAN HARBOR SCENE

Similar to the preceding.

SHIP BELLS, NAVAL CANNON AND MARINE RELICS

NUMBERS 888-896

- 888 TWO EARLY EIGHTEENTH CENTURY ENGLISH SHIP'S  
LANTERNS OF THE PERIOD OF GEORGE II

From the flagship "King Harold."

Attenuated tapering bodies of finely gilded bronze, the centre formed of five glazed panels of which one is hinged as a door surrounded by chased rocaille scrolls. Tasselled domed bottom and cover engraved with acanthus husks and beads, and enriched with winged amorini heads and finials of upstanding figures of mediaeval knights in armor.

These lanterns, from one of Britain's magnificent men-of-war of pre-revolutionary days, are in a fine state of preservation. (2)

- 320  
889 BRONZE SHIP BELL ENGLISH, 1744

Of fine bronze bell metal with iron tongue. Inscribed 1744, and with banding of conventional scroll design. Height, 13 inches.

- 890 BRONZE SHIP BELL ENGLISH, EIGHTEENTH CENTURY

Of fine old bronze bell metal with iron tongue. Raised arrow-head on side, indicating that it was once the property of the British Navy.

Height, 14 inches.

- 50  
891 TWO BRONZE NAVAL CANNON ENGLISH, EIGHTEENTH CENTURY

Mounted and set in on mahogany stands. Lashed down by two brass hinged straps. (2) Length, 17 inches.

- 892 MODEL OF A CANNON ENGLISH, EARLY NINETEENTH CENTURY

Cannon of bronze mounted on bone wheels and shaft bound in brass. Gun carriage and ammunition train constructed similarly. (2)

Length, 6 and  $7\frac{1}{2}$  inches.

- 12  
893 MODEL OF AN OLD FRENCH NAVAL CANNON

Of bronze, richly embossed, set on three-wheeled truck with a mound of four cannon balls. Set on black onyx stand. Length, 12 inches.

- 894 TWO NAVAL CANNON

Old iron naval cannon mounted in original oak trucks with heavy block rings. Marked B. P. & Co. 3-2-24 (1824). (2)

Length, 3 feet 8 inches.

- 895 CELESTIAL AND TERRESTRIAL GLOBES      EARLY ENGLISH  
Globe supported in a brass ring. Set in carved mahogany Sheraton frame on three tapering legs with spade feet with brass castors. The globes by W. & T. M. Bardin, London.      *Height, 45 inches.*

896 MAHOGANY COMPASS TABLE      ENGLISH, EIGHTEENTH CENTURY  
Square top with compass inset in copper plaque which has at opposite corner a sundial. Inscribed: Made for Henry Savage by Edward Low, 1763. Supported on carved pedestal on tripod stand.      *Height, 30 inches.*

896A AMERICAN SCRIMSHAW WORK  
WHALING SCENE  
Very finely worked on a large plaque of white whale-bone, depicting a whaler with the long boats in action and the whale "struck." The picture framed in floral spray design. *Height, 8 inches; length, 18 inches.*

896B AMERICAN SCRIMSHAW WORK  
Whale's tooth finely worked with the picture of the "Constitution" on both sides, the one flying the American flag worked in colors.      *Length, 7 inches.*

896c TWO BRISTOL GLASS GOBLETS      ENGLISH, EIGHTEENTH CENTURY  
Flaring cup on moulded standard with square base; one side cut with Sunderland Bridge, with a brig in full sail passing beneath: the reverse bears a vase, flowers and sprigs. (2)

896d EIGHTEENTH CENTURY DUTCH PAINTED ROOM  
Composed of five panels.  
(a) Fisherman leaving port. Brown-sailed schooner passing green promontory which is crowned by a windmill. Beyond are three schooners at full sail, with fisherman. The sailors in costumes. A man-of-war and the outlines of a great city are in the background.  
(b) Dutch frigate, "Castrigom," at anchor, her bow shaped like the façade of a stately Renaissance house at The Hague, painted green and white and heightened with gold. She is fully rigged and flies the flag of the Netherlands.  
At her sides are fully rigged barkentines, and beneath in the blue-green waters can be seen small rowboats and lifebuoys.  
(c, d) Two peaceful landscapes with canals and villages, enlivened by small brightly colored figures.  
(e) Upright panel painted with the design of an urn in grisaille of white marble and filled with a bouquet of naturally colored field flowers, and enriched with a single motif of a butterfly.

*Size of the panels, 6 feet 4 inches x 2 feet 11 inches.*

<i>6 feet 4 inches x 8 feet</i>	<i>3 inches.</i>
<i>6 feet 4 inches x 8 feet</i>	<i>3 inches.</i>
<i>6 feet 6 inches x 8 feet</i>	<i>4 inches.</i>
<i>6 feet 6 inches x 8 feet</i>	<i>4 inches.</i>



[896E]

896E SIXTEENTH CENTURY PORTUGUESE EMBROIDERED SILK TAPESTRY: "THE RETURN OF FERNAO MENDEZ PINTO TO LISBON AFTER HIS ADVENTURES AND VOYAGES"

2980  
The centre is occupied by the outline of a royal barge, with the figure of Fernao Mendez Pinto seated on a throne chair and surrounded by a host of rowing coolies. The tall masts with lower sails are beflagged with pennants of orange, red and gold, with the emblem of the Crescent. At the stern and bow two bewigged Orientals are seated, one playing on a flute and the other smoking a pipe. To the right, the bay, with rowboats and fish and a round towered fortress from which a soldier, with feathered hat, can be seen discharging a cannon. To the left, a turreted castle upon an island, and beneath, a fortified tower from which two guns are being discharged by a soldier in sixteenth century costume. Beneath the fortress appears a fisherman seated on richly flowered ground, which extends beneath the centre motif with cranes flanking upstanding multicolored flower bushes. The upper fore- and background is composed of feudal castles with trees and deer, and blue mountains beyond. In the sky are birds of prey in flight, and conventionalized clouds.

The tapestry is worked in punto floscio, in richly colored silks on a cream ground, with superb scalloped borders of floral arabesques on a canary-yellow ground.

This tapestry of extraordinary importance was on exhibition at the South Kensington Museum and appears for the first time at public sale.

*Size, 7 feet 8 inches x 14 feet 5 inches.*

Fernao Mendez Pinto, the famous adventurer and voyager, was the first white man to visit Japan. He returned to Lisbon in 1558, and was invited to reside at the Court. He died in 1583.

[SEE ILLUSTRATION]

OLD ENGLISH SPORTING PRINTS AND PAINTINGS

NUMBERS 897-909

UNKNOWN ARTIST

ENGLISH, EARLY NINETEENTH CENTURY

897 JOCKEY MOUNTED ON CHESTNUT HORSE

50 ✓ The Jockey in dark brown coat, white breeches and red cap, on the field, with paddocks to the left. Canvas.

*Height, 23 inches; width, 30 inches.*

H. HALL

ENGLISH, 1878

898 A BROWN GELDING

Expressing a vicious attitude toward the stable boy, who is trying to brush him down. Canvas. Framed.

*Height, 30 inches; width, 36 inches.*

H. HALL

ENGLISH, 1878

899 A THOROUGHBRED

Black Horse in Stable, having just had exercise. Trainer in attendance portrayed at the left. Canvas. Signed and dated. Framed.

*Height, 30 inches; width, 36 inches.*

JAMES SMART

ENGLISH, EIGHTEENTH CENTURY

900 A GRAY RIDER

Held by attendant in long black coat with tall hat. Distant landscape of rolling fields. Canvas. Framed.

*Height, 30 inches; width, 36 inches.*

FRANCIS SARTORIUS

ENGLISH, 1803

901 A HUNTER

Chestnut horse in stockade with rolling green. Stable building at the right. Clouded sky. Canvas. Signed and dated. Framed.

*Height, 25 inches; width, 30 inches.*

CHARLES HERRING

ENGLISH, NINETEENTH CENTURY

902 "SONGSTRESS"

The property of Mr. J. Scott, winner of the Oaks, 1852. Canvas.  
Framed.

*Height, 14 inches; width, 18 inches.*

ROBERT EDGAR

ENGLISH, 1812

903 A CLOSE RACE

The horses are nearing the finish, with both jockeys forcing them.  
Canvas. Signed R. E. and dated 1812. Framed.

*Height, 6½ inches; width, 10 inches.*

UNKNOWN ARTIST

ENGLISH, NINETEENTH CENTURY

904 "IRISH BIRDCATCHER"

Owned by Daniel O'Rourke, winner of the Derby, 1852. Canvas.  
Framed.

*Height, 14 inches; width, 18 inches.*

JAMES SEYMOUR

ENGLISH, EIGHTEENTH CENTURY

905 THE RACE

Two galloping steeds. One jockey wears a blue coat, and the other a  
lavender. Canvas.

*Height, 28 inches; width, 36 inches.*

906 OLD ENGLISH SPORTING PRINT

YOUNG, DRIVER.

Two lines of the history of Young the Jockey from 1762 to 1763. T.  
Burford, delin. et fecit. Mezzotint. Published, London, 1765. Folio.  
Framed.

907 OLD FRENCH SPORTING PRINTS

LES JOCKEYS MONTÉS.

LA COURSE.

L'ARRIVÉE DE LA COURSE.

LES APPRÉTS D'UNE COURSE.

C. Vernet, del. Engraved and in color by Darcis. Small folios.  
Framed. (4)

*20*  
908 OLD FRENCH SPORTING PRINTS

LES JOCKEYS AU MONTER.

LE CHEVAL BOUCHONNÉ.

C. Vernet, del. Engraved and in color by Darcis. Small folios.  
Framed. (2)

*55-*  
909 MODEL OF A SPANISH TRAVELLING COACH

EIGHTEENTH CENTURY

Folding leather top. Body in black with vermillion and orange decoration. Wheels ironbound with oak spokes, painted red. Designated as "No. 1—Madria—Puerto Real." *Height, 16 inches; length, 20 inches.*



SEVENTH SESSION

NUMBERS 910-1054

ENGLISH, FRENCH AND ITALIAN FURNITURE  
PAINTED WAINSCOT ROOMS AND IMPORTANT TAPESTRIES

- 85-  
110 910 EARLY NINETEENTH CENTURY ENGLISH BRASS FENDER

Open wirework and scroll design, standing on three claw feet.

- 111 911 EIGHTEENTH CENTURY ENGLISH MAHOGANY TEA TABLE

Circular top, carved edge; fluted columnar support on carved tripod base.

- 31 912 EIGHTEENTH CENTURY ENGLISH MAHOGANY BANNER SCREEN

Chippendale period. Banner worked in a floral and filigree design in paper. Dated 1781. On carved tripod stand.

- 112 913 TWO NINETEENTH CENTURY ENGLISH MAHOGANY TER-  
RESTRIAL AND CELESTIAL WORLD GLOBES

Turned columnar support connecting legs carved in a scroll design. By Thomas Malbey & Son. Dated 1853. (2)

- 113 914 EARLY NINETEENTH CENTURY ENGLISH BRASS FENDER

Of a massive openwork ball and scroll design, and standing on three scroll feet.

- 114 915 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP TABLE

Chippendale period. Shaped tray top on turned column supported by three shaped legs carved at the knees.

- 115 916 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR

Chippendale period. Cabriole legs carved at the knees, terminating in ball and claw feet; upholstered and covered in a floral silk damask; loose cushion seat.

- 917 EIGHTEENTH CENTURY ENGLISH PAINTED CARD TABLE  
Adam period. Semi-circular hinged top decorated in the centre with fruit and flowers; border with conventionalized feathers. Plain panels, inlaid rosetted dies, on square tapering legs.
- 918 EARLY NINETEENTH CENTURY ENGLISH BRASS FENDER  
Of an openwork and bead design; standing on three ball feet.
- 919 TWO EARLY NINETEENTH CENTURY ENGLISH TERRESTRIAL AND CELESTIAL WORLD GLOBES  
Stands composed of turned columns supported by scroll-shaped legs holding compass. By Newton, Chancery Lane, London, England. (2)
- 920 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WINDOW SEATS  
Adam period. Scroll ends; shaped moulded front, sides and backs; on four turned fluted tapering legs; upholstered and covered in a gold silk damask. (2)
- 921 TWO EIGHTEENTH CENTURY ENGLISH BANNER SCREENS  
Oval banners representing Boy and Girl. Walnut stands. (2)
- 922 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDEBOARD  
Sheraton period. Shaped top with edges inlaid in bands of satinwood. Front fitted in the centre with one long drawer inlaid in manner similar to that of the top; on the left is a cupboard enclosed by a convex door with an oval panel in the centre; on the right is one deep drawer, the interior of which is fitted with original lead liners. Drawers with original brass drop handles; plain sides; fluted stiles and dies; on square tapered and fluted legs; spandrels composed of leaves inlaid in various woods.
- 923 SET OF OLD ENGLISH GLAZED CHINTZ CURTAINS  
Composed of four curtains and two valances covered with a decoration of bouquets of flowers, in bright colors on a white ground. (6)
- 923A SIXTEENTH CENTURY FRENCH NEEDLEWORK PICTURE  
DEPICTING THE NATIVITY  
With the figure of the Holy Virgin stretched towards the crib with the infant Lord. The left foreground and background are filled with figures of winged seraphim and saints. Worked in blues, golden tans, greens in gros point, with the faces painted on a petit point ground.

*250*

924 EIGHTEENTH CENTURY ENGLISH MAHOGANY EXTENSION DINING TABLE

Sheraton period. Plain top with moulded and leaf-carved edge; sides inlaid in satinwood; on square tapering legs.

*250*

925 SET OF SIX EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE CHAIRS

Hepplewhite period. Shield-shaped backs with centre in the form of an urn draped; leaf carved slats; tapered legs connected by understretcher. (6)

*6.50*

926 EIGHTEENTH CENTURY ENGLISH MARBLE MANTELPIECE

Adam period.

*250*

927 EIGHTEENTH CENTURY ENGLISH CARVED AND PAINTED WOOD MANTEL MIRROR

*art*

Adam period. Centre composed of a convex mirror surrounded by leaf-carved border. Each panel with oblong mirror plate with fluted pilasters and headed by richly carved capitol enrichments on each side, and surmounted in the centre by a carved and gilt panel representing dancing female figures; on either side are festoons and musical instruments. Moulded cornice.

*250*

928 EIGHTEENTH CENTURY ENGLISH MAHOGANY SETTEE

Adam period. Square back; curved arms on scroll-shaped supports; rosetted dies; on square tapered legs. Seat and back upholstered and covered in red velvet.

*250*

929 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Chippendale period. Top part composed of cabinet enclosed by two glass doors, surmounted by shaped cornice carved in the centre with a fleur-de-lys which is held by scrolls. Lower part fitted with two drawers with original brass handles and escutcheon plates, below which are two panelled doors with carved rosettes in the corners; on moulded base supported by block feet. Lower part with carved edge and fitted with two drawers.

*250*

930 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Chippendale period. Top part composed of cabinet enclosed by two glass doors, surmounted by shaped cornice carved in the centre with a fleur-de-lys which is held by scrolls. Lower part fitted with two drawers with original brass handles and escutcheon plates, below which are two panelled doors with carved rosettes in the corners; on moulded base supported by block feet. Lower part with carved edge fitted with two drawers.

931 EIGHTEENTH CENTURY ENGLISH FIVE-FOLD PAINTED  
LEATHER SCREEN

Decorated with a design of leaves and flowers on a gold ground.

932 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Chippendale period. Plain mahogany top with carved edge fitted with one drawer; supported by four square tapering legs connected by two carved spandrels.

933 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE  
TABLE

Chippendale period. Plain mahogany top, carved edge; fitted with one drawer; two original brass handles. Two plain cabriole pull-out legs forming centre table, two front legs carved on the knees and terminating in carved club feet.

934 TWO EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD MIRRORS

Adam period. Oblong mirror plate flanked by fluted columns with leaf-carved capitols. Surmounted by an eglomisé panel decorated in the centre with a castle and surrounded by trellis pattern. (2)

935 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER  
CUPBOARD

Top part formed as a cupboard enclosed by two panelled doors inlaid in the centre with an oval medallion of flowers and surrounded by inlays in geometrical manner; cornice inlaid in flowers and fruits. Lower part, with tambour front, also forms a cupboard; supported by block feet.

936 EIGHTEENTH CENTURY ENGLISH COMMODE

Sheraton period. Top inlaid with band of kingwood; fitted with two drawers with original brass handles, and with two doors below enclosing cupboard.

937 EIGHTEENTH CENTURY ENGLISH MAHOGANY LIBRARY  
TABLE

Chippendale period. Circular top with carved leaf border; fitted with eight drawers with original brass drop handles; original green leather top. On a square base fitted with panelled door enclosing a cupboard.

*200 -*

**938 EIGHTEENTH CENTURY ENGLISH MAHOGANY PEDESTAL WRITING DESK**

Chippendale period. Oblong top with moulded edge carved in a flower and scroll pattern; covered in black leather, fitted with lift reading stand and three drawers, one large and two smaller. Pedestals fitted, on the one side with three drawers and on the other with a door in the form of three dummy drawers enclosing cupboard. On moulded base with carved edge.

*135 -*

**939 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR**

Chippendale period. Cabriole legs, carved at the knees; ball and claw feet. Upholstered and covered in red silk; loose cushion seat.

*820 -*

**940 TWO OLD ENGLISH CARVED AND GILT WOOD TEA TABLES**  
Pie-crust tops, supported by tripod stands; with eagles' heads on three carved scroll feet. (2)

*70 -*

**941 EIGHTEENTH CENTURY MAHOGANY TRIPOD TABLE**

Chippendale period. Shaped top, moulded and carved in the centre in a leaf pattern. Columnar support standing on three carved legs terminating in ball and claw feet.

*55 -*

**942 EIGHTEENTH CENTURY ENGLISH GAMING TABLE**

Sheraton period. Top inlaid with bands of satinwood, with ebony and maple inlays forming a chess board. Lift-up top forming a card table covered in green leather. On four square tapered legs.

*60 -*

**943 EARLY NINETEENTH CENTURY ENGLISH MIRROR**

Empire period. Oblong upright mirror plate with painted and gilt frame; gilt Corinthian columnar sides; surmounted by mask-heads and scroll carvings; fluted bases.

*240 -*

**944 SEVENTEENTH CENTURY FLEMISH OAK CENTRE TABLE**  
Moulded top. Sides carved in a leaf and scroll pattern with mask-head carvings in centre; similarly carved dies; supported by four bulbous legs carved in a leaf and architectural design, connected by turned graduating understretchers, standing on ball feet above which are lion heads carved in relief.

*300 -*

**945 SEVENTEENTH CENTURY ENGLISH OAK BUFFET**

Each shelf has carved edge in a leaf design, and is supported by bulbous carved supports. Aprons beautifully carved with a leaf and flower pattern.

946 SEVENTEENTH CENTURY ENGLISH OAK REFECTORY  
TABLE

946 Oblong top supported by four turned and tapered columns connected by understretchers.

947 EIGHTEENTH CENTURY ENGLISH SATINWOOD CORNER  
CABINET

947 Sheraton period. Scroll cornice inlaid with rosetted dies; enclosed by two convex panelled doors, inlaid with oval medallions of musical trophies, surrounded by a border of harewood. Shaped base inlaid with oval medallion of shell.

948 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD  
TABLE

100 948 Sheraton period. Plain mahogany top inlaid with band of satinwood; apron inlaid in a geometrical manner; on square tapered legs inlaid in a similar manner.

949 EIGHTEENTH CENTURY ENGLISH SATINWOOD SIDE-  
BOARD

111 949 Adam period. Upper part composed of shelf surrounded by gilt metal gallery and supported by similar columns; lower part with painted panel decorated in a leaf and flower design, below which are two panelled doors enclosing a cabinet.

950 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD  
TABLE

111 950 Chippendale period. Circular top; edge carved in a leaf design; carved columnar support terminating in three shaped legs carved at the knees.

951 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY TEA  
TABLES

951 Adam period. Circular tops, beaded edges; on three spindle legs holding understretcher supported by three curved and carved feet. (2)

952 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP  
TABLE

952 Sheraton period. Circular top inlaid with band of satinwood with moulded edge carved in a ribbon and flower pattern; on turned column supported by three shaped legs inlaid with bands of satinwood.

953 EIGHTEENTH CENTURY ENGLISH CONSOLE TABLE

953 Adam period. Satinwood top, inlaid in a ribbon and leaf pattern. Carved leaf and fluted gilt apron; on four square tapered legs.

954 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD CONSOLE TABLE

Adam period. Half-moon shape with mahogany top inlaid in bands of satinwood. Apron carved in a leaf design; flowered dies; supported by four square tapered legs with rosettes and fleurs-de-lys carved in relief.

160 -  
955 TWO EIGHTEENTH CENTURY CARVED AND GILT WOOD  
WALL MIRRORS

Adam period. Upper part composed of a rectangular canvas painted with a wreath of roses and leaves in many colors; above and below are panels of festoons and leaves suspended by bow knots, while on each side are scroll-carved panels. Below is a rectangular mirror plate. The whole surrounded by a beaded border. (2)

210 -  
956 EIGHTEENTH CENTURY ENGLISH WALNUT WING CHAIR

Queen Anne period. Legs carved at the knees in a shell design, terminating in club feet, connected by turned stretcher. Upholstered and covered in flowered brocatelle; loose cushion.

171 -  
957 EIGHTEENTH CENTURY ENGLISH MAHOGANY DESK

Sheraton period. Top part has small cabinet inlaid with bands of satinwood at sides and in centre; enclosed by two glass doors; surmounted by cornice; fitted with five small drawers inlaid with satinwood; with original brass drop handles, below which are two small shutter-front compartments. Lower part has lift-up writing pad in the centre and is fitted with three large drawers; supported by four square tapering legs, inlaid with satinwood.

30 -  
958 EIGHTEENTH CENTURY FRENCH CARVED AND GILT  
WOOD FIRE SCREEN

Louis Seize period. Shaped frame with ribbon carving at top, surrounded by bead and scroll carved border, holding glass panel. On scroll legs with rosetted dies.

125 -  
959 EIGHTEENTH CENTURY ENGLISH MAHOGANY CORNER  
CUPBOARD

Sheraton period. Upper part forming a cabinet, enclosed by two glass doors of a Gothic design and inlaid with bands of satinwood. The lower part forms a cupboard enclosed by two doors similarly inlaid. Original bone escutcheons.

960 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRETAIRE-BOOKCASE

Chippendale period. Upper part composed of cabinet enclosed by two glass panelled doors surmounted by a cornice carved in a Gothic and leaf pattern. The lower part formed as a drop-front secrétaire fitted with small drawers and compartments; below are four long drawers with original escutcheon plates and handles. On moulded base carved in a beadwork design and supported by four block feet.

961 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE

Sheraton period. Triangular lift-up top, inlaid with bands of satinwood; sides inlaid in a similar manner; supported by square tapered legs.

962 OLD ENGLISH EIGHTEENTH CENTURY FOUR-FOLD LEATHER SCREEN

Representing Chinese figures and pagodas surrounded by sprays of flowers painted in various colors on a gold ground. The whole surrounded by a wide border with flower vases and flowers on a black ground in similar colors.

963 TWO EARLY NINETEENTH CENTURY ENGLISH TERRESTRIAL AND CELESTIAL WORLD GLOBES

Supported by turned column on three shaped legs. By J. Addison, London, England. (2)

964 SMALL EIGHTEENTH CENTURY ENGLISH MAHOGANY CHEST ON STAND

Sheraton period. Chest inlaid with band of satinwood encircling inlaid oval medallion representing mermaid and a reptile, surrounded by an inlaid leaf and scroll decoration; corner inlaid with rosettes; sides decorated in a similar manner. Inlaid stand supported by four tapered legs.

965 EIGHTEENTH CENTURY ENGLISH LADY'S SATINWOOD WORK AND WRITING TABLE

Adjustable top covered in original leather below which is a sliding work bag of red damask; fitted with one drawer and sliding screen back; on four square tapering legs, with mahogany inlay.

966 EIGHTEENTH CENTURY ENGLISH CIRCULAR MAHOGANY  
LIBRARY TABLE

Sheraton period. Border inlaid with bands of satinwood. Original green leather top fitted with four drawers and four dummy drawers, inlaid with bands of satinwood and fitted with turned wood handles. Supported by turned column standing on four shaped legs.

225  
100  
967 EIGHTEENTH CENTURY ENGLISH WALNUT WING CHAIR

Queen Anne period. Legs carved at the knees in a shell design and terminating in club feet. Upholstered and covered in flowered brocatelle; loose cushion.

968 EIGHTEENTH CENTURY ENGLISH WALNUT KNEEHOLE  
WRITING DESK

Queen Anne period. Moulded edge, fitted with one long writing drawer with fall-down front, the interior of which is fitted with small drawers and compartments; below, on each side, are three small drawers. Kneehole composed of a cupboard enclosed by door; moulded base standing on four block feet.

50  
969 EIGHTEENTH CENTURY ENGLISH MAHOGANY FIRE  
SCREEN

Adam period. Shaped silkwork panel with a leaf-carved mahogany frame surmounted by a scroll and leaf carving; standing on scroll feet.

170  
970 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE

Sheraton period. Shaped top with a half-circular medallion in the centre representing female figures; scroll and shell border; below are three cupboards, the centre enclosed by two concave doors, the side cupboards each enclosed by a convex door with oval medallions in the centre representing classical female figures surrounded by bands of harewood. On six square tapered legs.

971 EIGHTEENTH CENTURY ENGLISH MAHOGANY WRITING  
TABLE

70  
Chippendale period. Top covered in old morocco pad and surrounded by a band of mahogany; moulded edge carved in a leaf pattern. Apron fitted with one long drawer, the interior of which is fitted with writing compartments. On fretwork legs carved in a Gothic design, connected by spandrels.

130  
972 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING  
CHAIR

Chippendale period. Square legs, carved in a floral design; upholstered and covered in a red damask; loose slip cushion.

512  
973 EIGHTEENTH CENTURY ENGLISH SATINWOOD FIRE SCREEN

Sheraton period. Corners inlaid with various woods in a floral design. Supported by four scroll feet inlaid in a similar manner. Fitted with sliding silkwork panel.

974 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

Sheraton period. Lift-up top inlaid with nautilus shell and border with narrow band of satinwood; inlaid rosetted dies; on four square tapering legs.

975 EIGHTEENTH CENTURY ENGLISH SATINWOOD HALF-CIRCULAR CONSOLE TABLE

Sheraton period. Top inlaid with a shell design, border inlaid with a floral band; rosetted dies. On four square tapering legs inlaid in a similar manner.

976 TWO EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASES

Chippendale period. Top part formed as a cabinet enclosed by two glass panelled doors of a Gothic arch design, surmounted by moulded cornice designed in a similar manner. Lower part with moulded edge and panelled doors enclosing a cupboard. On moulded base. (2)

977 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Chippendale period. Top part formed as a cabinet enclosed by two glass panelled doors of a Gothic design surmounted by moulded cornice carved in a similar manner. Lower part with moulded edge and two panelled doors enclosing a cupboard. On carved and moulded base. Similar to the preceding.

978 EIGHTEENTH CENTURY ENGLISH SATINWOOD COMMODE

Sheraton period. Shaped top, inlaid mahogany border; fitted with four drawers with turned ivory knobs; inlaid scrolls and flowers; lower part formed by cupboard with shutter doors, inlaid leaves, scrolls and flowers in various woods on a satinwood ground. On shaped and moulded base inlaid in a similar manner.

979 EIGHTEENTH CENTURY ENGLISH MARBLE MANTELPIECE

Adam period.

- 31 -
- 980 EIGHTEENTH CENTURY ENGLISH MAHOGANY SCREEN  
Sheraton period. On the left upslding panel with two extension panels of red damask; frame inlaid with bands of satinwood; on four scroll feet connected by understretcher.
- 85 -
- 981 EIGHTEENTH CENTURY FRENCH CARVED WOOD AND GILT SIDE TABLE  
Louis Seize period. Front and sides carved in a leaf and scroll pattern; rosetted dies; on turned tapering legs; original gray marble top.
- 111 -
- 982 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT CONSOLE TABLE  
Queen Anne period. Top with moulded edge carved in a scroll design; below is a female head on the side of which are leaves and scroll; supported by cabriole legs terminating in scroll feet, standing on a square platform with leaf-carved and moulded edge and in the centre of which is a shell carving in relief. Original colored marble top.
- 590 -
- 983 SET OF FIVE SEVENTEENTH CENTURY WALNUT SIDE CHAIRS  
Stuart period. High backs with leaf, shell and scroll carved pediments. Twisted side rails surmounted by urn finials; supported by turned bell-shaped legs connected by crossed moulded understretcher holding an urn in the centre. Seats and backs upholstered and covered in Flemish tapestry worked in a design of large floral bouquets in bright colors on a tan ground. (5)
- 531 -
- 984 SET OF FIVE SEVENTEENTH CENTURY WALNUT SIDE CHAIRS  
Similar to the preceding. (5)
- 210 -
- 985 EIGHTEENTH CENTURY ENGLISH FOUR-FOLD EMBOSSED AND PAINTED LEATHER SCREEN  
Decorated with a design of birds, fruit and flowers in many colors on an embossed scroll and leaf ground.
- 431 -
- 986 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE  
Chippendale period. Circular pull-up top; on square column carved with fleur-de-lys. Standing on three cabriole legs carved at the knees.

120

987 EIGHTEENTH CENTURY ENGLISH MAHOGANY KNEEHOLE DESK

Chippendale period. Top edge carved in a ribbon motif. Pedestals fitted with three drawers and supported by bracket feet. The recess section is fitted with a cupboard with drawer above.

121

988 EIGHTEENTH CENTURY ENGLISH MAHOGANY LIBRARY TABLE

Sheraton period. Circular top covered in brown leather surrounded by satinwood border; fitted with eight drawers, inlaid in a similar manner; supported by four turned columns on four shaped legs.

122

989 EARLY EIGHTEENTH CENTURY ENGLISH EXTENSION DINING TABLE

Top inlaid in a geometrical design and small panels of rosettes. Base carved on sides and ends with leaves and flowers in relief. Mask-head corners; supported by four turned and leaf-carved columns connected by moulded understretcher standing on four lion's feet.

123

990 SET OF FIVE EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE CHAIRS

Adam period. Backs formed by shaped panel with a carved leaf and flower fretwork; on two shaped supports with oval panel in the centre, carved fleur-de-lys; plain moulded apron; rosetted dies; on turned fluted tapering legs. (5)

124

991 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Sheraton period. Half-circular lift-up top, inlaid with a broad band of satinwood; on square inlaid tapering legs.

125

992 EIGHTEENTH CENTURY ENGLISH MAHOGANY CONSOLE TABLE

Adam period. Half-moon shape; front carved with festoons and rosettes; on square tapered legs carved with fleur-de-lys. Marble top with festoons of leaves inlaid in various colored marbles.

126

993 EIGHTEENTH CENTURY ENGLISH FIVE-FOLD LEATHER SCREEN

Each fold decorated with a design of floral wreaths on a gold ground; in the centre, suspended by a bow-knot, is an oval medallion of a classical figure in grisaille.

994 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRETAIRE-BOOKCASE

Sheraton period. Upper part composed of a cabinet enclosed by oval mirror plate surrounded by bands of satinwood; rosettes in corners; surmounted by cornice with fluted apron; rosetted dies, above which is an oval panel with leaf and fan carving. Carved urn on each end. Lower part composed of cylinder secrétaire, the interior of which is fitted with small drawers and compartments. Below is a cupboard enclosed by two doors with oval panels of satinwood inlay, carved rosettes in corners; above, two small drawers; with original brass knobs; on moulded base.

995 EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE

Hepplewhite period. Shaped top, plain sides and apron; fluted dies; standing on square fluted tapered legs.

996 EIGHTEENTH CENTURY ENGLISH MAHOGANY TABLE

Sheraton period. In two parts with a single drop-leaf. The ends are ovoid, the legs square and tapered, the apron edged with a narrow inlay in satinwood. The cartouche above the legs has an oval inlay.

997 SET OF SIX EIGHTEENTH CENTURY ENGLISH PAINTED ARMCHAIRS

Adam period. Backs formed by shaped top rails with cross splats in the centre; shaped arms on column rests; supported by turned tapered legs; cane seats. The whole painted buff color. (6)

998 EIGHTEENTH CENTURY ENGLISH MAHOGANY POLE SCREEN

Sheraton period. Panel supported by inlaid tripod stand.

999 SET OF EIGHT EIGHTEENTH CENTURY ENGLISH PAINTED SIDE CHAIRS

Adam period. Carved top rail painted in a leaf and scroll manner; sides painted to simulate columns; square tapered legs connected by arch-shaped stretchers. (8)

1000 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE

Plain circular top, edge carved in acanthus leaves; carved and fluted support, on three carved and fluted legs.

1001 SET OF FIVE EIGHTEENTH CENTURY ENGLISH PAINTED LEATHER PANELS

Decorated in the centre with a design of birds, flowers and leaves in colors on a gold ground. Above and below is a wide border with a basket of flowers. (5)

- 1002 EIGHTEENTH CENTURY ENGLISH SMALL TRIPOD TABLE  
Chippendale period. Shaped tray top on turned column, supported by three shaped legs carved at the knees.

1003 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE

Chippendale period. Octagonal top with edge carved in acanthus leaves; fluted columnar support carved at the base in a scroll design; on tripod stand, legs carved at the knees.

1004 EIGHTEENTH CENTURY FRENCH TWO-TIER MARQUET-ERIE GUERIDON

On columnar stems, outcurved supports with acorn finials of gilded bronze, connected by two circular trays of diapered and tinted marqueterie of a variety of exotic woods, with fine inlays of hollywood.

1005 TWO FRENCH WALNUT ARMCHAIRS

Louis Seize period. Shaped backs carved in a leaf design; arm supports carved with acanthus leaves; front and sides carved in a similar manner. Rossetted dies; turned and fluted tapering legs; seats and backs upholstered and covered. (2)

1006 AN IMPORTANT EIGHTEENTH CENTURY ENGLISH BLACK LACQUER CABINET ON STAND

Queen Anne period. Made in two portions. The upper part is composed of a cabinet enclosed by two doors decorated with a design of Chinese figures and, on the left, may be seen a seated figure of a god; a similar figure appears on the right. The whole is beautifully done in bright gold on a black ground; original key escutcheon plate, corners and hinges fretted and engraved in a flower and pagoda design. The returns bear a decoration of water-birds and flowers on a black ground and are furnished with their original brass drop handles. The interior is fitted with ten various size drawers all decorated with trees, flowers and leaves. The reverse of the doors is decorated with a conventionalized design of flowers and leaves.

The lower part is supported by spirally twisted legs connected by similar crossed understretchers supporting, in the centre, an urn finial; decorated with a running design of sea serpents. Shaped apron and returns with designs of pagodas, trees, and leaves. Above is an oblong panel decorated with dragons, in gold and bright colors. (*From the Collection of Lord Powerscourt, Powerscourt, Ireland*)

*70-* 1007 TWO EIGHTEENTH CENTURY FRENCH CARVED AND PAINTED WOOD ARMCHAIRS

Louis Quinze period. Shaped backs carved on the top in a leaf and flower design; similar carvings at corners; scroll arms on leaf-carved shaped supports; front carved in the centre in a shell pattern inset with flowers; at either side are leaf, flower and scroll carvings; sides carved in a similar manner; on cabriole legs with shell carving at knees, terminating in scroll carved feet. Seats, backs and arms upholstered and covered with a flowered brocade. (2)

*700-* 1008 EIGHTEENTH CENTURY ENGLISH MARBLE MANTEL-PIECE

Adam period.

*3700-* 1009 VERY IMPORTANT EIGHTEENTH CENTURY ENGLISH MAHOGANY CIRCULAR LIBRARY TABLE BY THOMAS CHIPPENDALE

The circular top is divided by fleur-de-lys and scroll carvings into four sloping desk tops; each bordered by a wide band of mahogany and a rail and covered with a black morocco tooled pad: at the top of each pad are receptacles for inkwells and pens. The top is surmounted by a square cabinet with panelled doors of richly figured mahogany, each enclosing a cupboard fitted with compartments and facing each desk top; above are scroll traceries; the dies are in the form of fluted columns with leaf-carved bases.

The lower part, which supports the circular top, is composed of four pedestals, each fitted with four drawers with their original brass drop handles; and flanked by fleur-de-lys festoons suspended from flowers. Standing on moulded base carved in an acanthus leaf manner.

*250-* 1010 TWO EIGHTEENTH CENTURY FRENCH GILT SIDE CHAIRS

Louis Seize period. Oval backs, carved flowers; front and sides carved with festoons; on round fluted tapering legs. Cane seats and backs. (2)

*60-* 1011 TWO EIGHTEENTH CENTURY FRENCH CARVED AND GILT WOOD SIDE CHAIRS

Louis Seize period. Beaded backs carved in the centre with fleur-de-lys; front and sides with wheel pattern carving on carved and fluted tapering legs. Seats and backs upholstered and covered in a buff-colored damask. (2)

**1012 EIGHTEENTH CENTURY ENGLISH CARVED MAHOGANY  
SECRETAIRE-BOOKCASE BY THOMAS CHIPPENDALE**

In two parts: lower composed of four long drawers faced with scrolled, moulded, oblong panels fitted with four finely chased, scrolled escutcheon plates and rosetted drop-handles of bronze. The body rests on a leaf and lozenge carved ogee moulding supported by four boldly curved legs terminating in claw feet. The hinged desk flap is carved with scrolled mouldings which are joined by oak-leaf and honeysuckle motives and floriated festoons in low relief. The interior is fitted with long drawers with their original tracery in the Chinese taste and arched pigeonholes. In the centre is a cupboard enclosed by a door faced with an uncommonly carved leaf and husk relief. The upper portion forms a bookcase with octagonally mullioned and glazed doors; stiles carved with beribboned floral festoons. The cornice is enriched with traceries in the Chinese taste and is headed by a handsome gallery designed to form a balustrade with moulded vase-shaped balusters crowned by urn-shaped finial and cornucopiae.

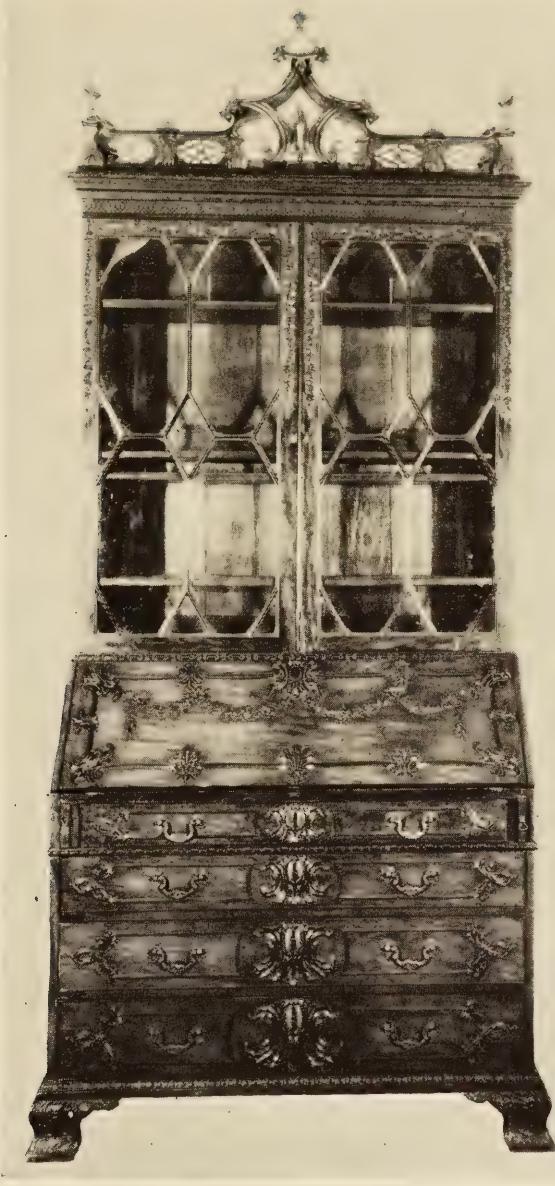
[SEE ILLUSTRATION]

**J. G. G. ZIMMERMAN**

ENGLISH, SECOND HALF OF THE EIGHTEENTH CENTURY

**1013 CHARLES DICKENS**

Profile portrait from life of the Author in his early fifties presented to the Dickens Society by Sir W. A. Fraser, Bt.



EIGHTEENTH CENTURY ENGLISH CARVED  
MAHOGANY SECRETAIRE-BOOKCASE BY  
THOMAS CHIPPENDALE

*1014* PAINTED WAINSCOT BY JACOB DE WITT

Composed of 5 large canvasses, and one overdoor, decorated with rocaille scrollings and floral festoons and entwined with volvolus and with paintings of pastoral figure subjects in the spirit of Lancret, with background of landscapes and imaginatively composed architectural details. The dadoes with groups of putti en camaieu. Light jade-green colored ground. These panels were removed from a room in an old house in Groeningen.

Jacob de Witt, 1695-1754, was a Dutch painter of the eighteenth century. He attained unusual distinction as a decorator of interiors even more than as a painter of easel pictures. Some of these latter, however, are to be found in the leading galleries of Europe.

*Height of each panel, 11 feet 3 inches.*

*Width of two, 18 feet and 7 feet 3 inches.*

*Width of each of others, 7 feet 5 inches.*

[SEE ILLUSTRATION]

*1015* TWO EIGHTEENTH CENTURY FRENCH CARVED AND PAINTED WOOD ARMCHAIRS

Louis Seize period. Backs divided into two panels by leaf-carved strips; scroll arm supported by urn-shaped columns; front and sides with leaf carvings; on turned tapering legs. Upholstered and covered in a striped silk. (2)

*1016* SET OF FOUR LOUIS SEIZE WALL APPLIQUES

Centre stem in the form of a fluted torch with ram's head carving in relief in centre, above which are three scroll-shaped leaf-carved arms supporting bobèches and candle holders. (4)

*1017* SET OF FOUR LOUIS SEIZE WALL APPLIQUES

Similar to the preceding. (4)

*1018* EIGHTEENTH CENTURY FRENCH PETIT POINT PANEL

Louis Quinze period. Composed of a centre panel representing a seated female figure framed by lightly colored leaves and scrolls, above which is suspended a basket containing multi-colored flowers. At the extreme left and right may be seen parroquets with richly colored plumage surrounded by conventionalized leaf, flower and scroll design. The whole worked in blues, blue-greens, reds, tans and canary-yellows in silks on a cream-colored ground.

*Size, 7 feet 3 inches x 3 feet 4 inches.*

*1019* EIGHTEENTH CENTURY FRENCH PETIT POINT PANEL

Louis Quinze period. Composed of a conventionalized pattern of leaves and flowers worked in bright greens, blues, and browns in silks on a canary-yellow ground. *Size, 6 feet 4 inches x 4 feet 10 inches.*



PAINTED WAINSCOT BY JACOB DE WITT

[1014]

946

1020 SIXTEENTH CENTURY FRENCH WALNUT ARMOIRE

A DEUX CORPS WITH CARVINGS BY GERMAIN PILON

Made in two portions, the upper part composed of a cabinet with two doors, recess panelled and carved with figures of Saint Hubertus and a motif of Diana in low relief, between three-quarter and half columns of the Corinthian order with fluted shafts and carved plinths and headed by a superbly carved frieze of winged seraphim recumbent on scrolls and cherub-head corners with conventionalized wings; the returns are furnished with protruding panels with rosetted centres. Beneath are two drawers carved with recumbent figures of deities; the returns with scrolls, and the dies conventionalized amorini heads and a centre female mask. The lower portion in the form of a buffet with two doors and two drawers carved with historical and mythological subjects, with dies of boldly carved winged cherub heads and stiles of three-quarter and half fluted columns, the plinth carved in oak-leaf tracery and capitols in acanthus. Sturdily moulded base. The rich surface condition and the excellent state of preservation of this Renaissance cabinet deserve particular attention.

[SEE ILLUSTRATION]

1021 SET OF SIX EIGHTEENTH CENTURY BEAUV AIS TAPES-  
TRY WALNUT ARMCHAIRS

Louis Seize period. Tapering fluted supports, shaped seat rail, moulded and carved shield-shaped backs, moulded gently sloping arms and armrests. Backs and seats covered with exceptionally fine Beauvais tapestry composed of bouquets of garden flowers tied with ribbons of blue on a cream-colored ground, framed as reserves by rose-crested fringed and tasselled draped canopies on a dark golden-yellow ground. (6)

1022 EIGHTEENTH CENTURY FRENCH PAINTED GREGOIRE  
VELVET SCREEN

Louis Seize period. Composed of three panels. The centre painted with a central composition of a stag rising from dense foliage with two hounds ready to attack; above is a hunting horn suspended from festoon scrolls. The left panel represents a fowl beneath a fruit-laden tree, and an eagle, with outspread wings, about to descend upon its prey; above, from scrolls, is suspended a hunter's bag. The right panel is painted in singerie and bird subjects beneath a feathered canopy. Done in soft blues, greens, and tans on a cream-colored ground. In a carved oak frame of a later date.

The velvet paintings of Gregoire, which were claimed to have been executed at the same time as the fabric itself, were in great esteem towards the end of the Louis Seize and Directoire periods, and fetched very high prices.



SIXTEENTH CENTURY FRENCH WALNUT ARMOIRE A DEUX  
CORPS WITH CARVINGS BY GERMAIN PILON

[1020]

1023 SET OF SIX LARGE LOUIS SEIZE ORMOLU WALL APPLIQUES

Centre stem with urn carved in relief holding festoons of flowers and leaves on the top; in the centre is a basket containing flowers and holding four scroll-shaped arms from which hang draped pendants, and supporting leaf-carved bobèches and candle holders. (6)

1024 EARLY SIXTEENTH CENTURY FRENCH OAK BAHUT

Formed by a cabinet designed in three tiers, the bottom arched and faced by panelled stiles carved with formal arabesques resting on a panelled platform with a wainscot backing. The cornice moulding is enriched with four uncommonly protruding rosetted studs, the second tier bears three panels with medallions of the heads of patricians and two narrow panels with flute festoons suspended from winged amorini heads; the front is also faced with two half vase balusters carved with acanthus leaf and fitted with one door. The third and uppermost tier is enriched with Corinthian capitols cresting the panel stiles, and furnished with two doors and two return panels carved with bust medallions of noblemen and women in a frame of oak-leaf scrolls. Moulded cornice.

1025 SIXTEENTH CENTURY ASTURIAN CARVED AND POLYCHROMED STATUE OF ST. JUAN THE BAPTIST BY JUAN MARTINEZ MONTAÑEZ

Life-sized upstanding figure of the Saint cloaked in a fur-lined garment with a cloak thrown over his shoulder of crimson and gold painted with borders of putti and arabesques. The ascetic expression of the youthful saint with curling hair and a superb modelling of arms and limbs designate the master. An amulet of a rosetted bronze chain is thrown around his neck; it bears the emblem of the lamb.

The sculpture stood in the convent of La Nuestra Senora de la Concepcion at Seville.

Martinez Montañez was born at Seville in 1568. He became one of Spain's most celebrated sculptors and many of his works are now in the Museum of Seville; amongst others, there is a statue of St. John the Baptist similar to the one above.

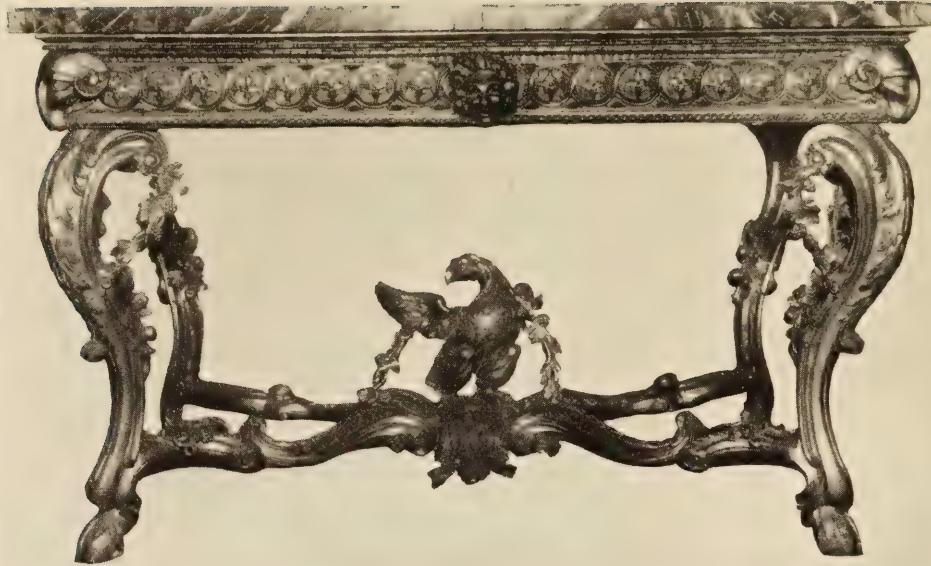
His last efforts were achieved when he was nearly eighty years of age.

He holds a similar position in sculpture to that of his contemporary Murillo in painting.

[SEE ILLUSTRATION]



STATUE OF ST. JUAN THE BAPTIST  
BY JUAN MARTINEZ MONTAÑEZ



TWO CARVED AND GILDED CONSOLE TABLES  
LOUIS SEIZE PERIOD

[1026]

1026 TWO VERY IMPORTANT CARVED AND GILDED CONSOLE TABLES

Louis Seize period. On bold leaf-carved and festooned scroll supports connected by saltirewise underframing, handsomely carved and crested by an eagle perched upon an acanthus leaf and with vines suspended from his outspread wings. Broad apron carved with a rosetted guilloche and furnished at the four corners with ram's heads mascarons and a Bacchic mask, leaf and bead cornice carving. Contemporary richly figured veneered marble top. (2)

[SEE ILLUSTRATION]



CARVED AND GILT GEORGIAN MIRROR

[1027-1028]

1027 A VERY IMPORTANT EIGHTEENTH CENTURY CARVED  
AND GILT WOOD MIRROR

Georgian period. Oblong mirror plate; frame with scroll carving at sides and top and acanthus-leaf carving in corners; surmounted by a large shell, leaf and scroll pediment. The bottom, with festoons of flowers and leaves held by bow-knots; at the extreme sides on the top are leaf and floral carvings.

[SEE ILLUSTRATION]

1028 A VERY IMPORTANT EIGHTEENTH CENTURY CARVED  
AND GILT WOOD MIRROR

Similar to the preceding.

[SEE ILLUSTRATION]

1029 EIGHTEENTH CENTURY PAINTED WAINSCOT OF "THE  
FOUR SEASONS": LOUIS SEIZE PERIOD

A. SUMMER. The centre occupied by a couple dressed in Louis Quinze costumes. A young lad in fawn-colored velvet with a green cloak seated on a grassy bench, a maiden, dressed in a tight-fitting jade-green velvet hunting jacket with puffed shoulders and wearing a quaint cockaded bonnet. The group is flanked by tall trees and rests upon a boldly scrolled rocaille platform. The centre formed by a rocky shaped member simulating the borders of a lake. Macaws are perched upon scrolls and branches and vine-clad satyr stelæ rise from the upper ends of volutes. The top is furnished with a wreath of roses holding a portrait medallion of a young woman. The colors are predominatingly olive-green and golden-yellow, with brilliant hues on the bird's plumage.

B. SPRING. Similarly composed to the preceding, but with a centre occupied by a seated couple with a youthful lover in gray tendering a bouquet of flowers to a young woman in a tight fitting rose-colored bodice with long gracefully draped over-skirt. The picture is enlivened with a brilliantly colored macaw, a cockatoo and parroquets perched upon branches.

C. AUTUMN. Nearly square panel occupied by centre motif of a minstrel seated on a bench near a young handsome woman who pours wine from a flask, a basket filled with grapes. This composition is flanked by vines and trees on voluted scrolls centred upon a bracket painted crimson and gold.

D. WINTER. Depicted by a young noblewoman in a fur-trimmed garment with an ermine muff and fur-trimmed rose-colored kepi; seated in a sled of uncommon spindle-back form, and pushed by a young admirer in rich rose-colored velvet with a loin cloth of skin, over a frozen lake at the side of which can be seen an island with a lone house and leafless trees. Composition similar to above.

Two overdoors, one painted with a pastorelle of a richly clothed noblewoman playing a lute while her graceful attendant dances to her music: background of a garden wall with urns and deep green verdure. The other, with two lovers in a forest clearing, seated in reverie.

A large piece of canvas painted with the olive-green background of the borders, and cream centre without decoration to cover a door opening, completes the set.

*Sizes, 9 feet 3 inches x 21 feet 10 inches.*

*9 feet 3 inches x 9 feet.*

*9 feet 3 inches x 8 feet 7 inches.*

*9 feet 3 inches x 22 feet.*

*3 feet 9 inches x 4 feet 4 inches.*

*4 feet 1 inch x 4 feet 5 inches.*

*9 feet 3 inches x 3 feet.*

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY PAINTED WAINSCOT OF  
“THE FOUR SEASONS”

[1029]

**1030 TWO IMPORTANT EIGHTEENTH CENTURY CARVED AND  
GILT WOOD TORCHERES**

Adam period. Circular top, carved in a design of mask-heads, surrounded by leaf scrolls; fluted underpart with large leaf-carved pendants in centre. Held by three scroll-shaped supports with leaf carving at the top; holding one large and one small shelf, carved in a floral and leaf decoration. The supports terminate in heavily carved scroll feet and stand on triangular bases. (2)

**1031 TWO IMPORTANT EIGHTEENTH CENTURY CARVED AND  
GILT WOOD TORCHERES**

Similar to the preceding. (2)

**1032 EIGHTEENTH CENTURY ENGLISH MORTLAKE TAPESTRY  
CARPET**

Composed of a conventionalized design of roses, tulips, daisies and various other flowers and leaves worked in bright reds, blues, greens and whites on a maroon-colored ground. *Size, 13 feet x 8 feet.*

**1033 SMALL FRENCH AUBUSSON CARPET**

Centre decorated with an oval medallion representing a bouquet of various flowers worked in bright colors and garden implements: surrounded with conventionalized scrolls and leaves. The outer border is composed of bouquets of flowers with festoons on either side; worked in bright reds, blues, and greens on a rose ground.

*Size, 15 feet 2 inches x 11 feet 3 inches.*

## THE HENRY SYMONS TAPESTRIES

To the Henry Symons Collection can be justly applied Seymour de Ricci's proud comment on the fine objects of French Cabinet-work which are illustrated in his book on Louis Seize Furniture:

"These valuable works form, in the rather mixed world of art objects, a veritable aristocracy, jealous of its rank and pedigree."

There is a hierarchy in the realm of Tapestries as in other provinces of Art: tapestries for the king's throne room and others like those described in the Report to Henry VIII of the Commissioners to Reading Monastery: "which would hang a mean little chamber in the king's house."

It was the custom of François Premier and of Henry VIII of England to send emissaries to the Lowlands, claiming to be buyers of "Arras," but in reality gathering political information. These agents spared no money and gained the favor of the natives by lavish purchases. Henry VIII's "gourmandise" for Tapestries is recorded in over two thousand pieces ranging from the richest examples, woven in gold and silver, to the coarsest hangings of verdure, a fancy followed by nobles. The outcome of this great demand upon the weavers was cupidity and, in the short run, commercialism: attempts to market Tapestries of an awkward design and coloring and slipshod weave.

The low warp looms of Flanders and, in the eighteenth century, those of Aubusson turned out "pot-boilers" in the spare time between serious commissions, of which a goodly lot has come down to us, obscuring the vision of the amateur. In collecting his Tapestries, Mr. Henry Symons has refrained from acquisition unless he felt the master's hand. Rarely has there been an exhibition of Tapestries selected with such knowledge of the decorative requirements of the day for skill of composition and harmony of color.

### 1034 SEVENTEENTH CENTURY BRUSSELS GOLD AND SILVER THREAD TAPESTRY BY JEAN FRANCOIS VAN DEN HECKE (1676)

*Li & H*  
SUMMER. At the right appears the seated figure of Ceres represented by a Court lady dressed in Louis Quatorze costume and holding a torch in her left hand and sheath in her right. She is surrounded by superbly cloaked allegorical figures whose cloaks are richly embroidered with gold and silver threads, some in an intricate lace pattern; the centre is marked by a fruit-laden vase worked with scrolls of gold thread, and landscape filled with bathing nymphs and verdure. To the left appears a group of two handsomely attired goddesses, one representing Diana with a lion at her side, and a harvesting landscape beyond. Superb border of groups of garden flowers enlivened with macaws, flower urns, and emblems of love. The top and bottom border are designed with flower and fruit scrolls and a great variety of emblems with the design spreading into the tapestry. The top in a cartouche is inscribed "Aestas." The tapestry is signed with the Brussels mark.  
Size, 12 feet 6 inches x 16 feet 2 inches.

1035 SEVENTEENTH CENTURY BRUSSELS GOLD AND SILVER  
THREAD TAPESTRY BY GERARD PEEMANS: "THE MAR-  
RIAGE OF ZENOBLIA, QUEEN OF PALMYRA, TO ODENA-  
THUS"

In the centre appears the majestic figure of the powerful queen cloaked in blue with the borders of her robe embroidered with bands of gold and silver bullion heightened with crimson and designed with bees and lozenges. She wears a broad girdle worked in a similar manner, and a gold and silver embroidered diadem. Her outstretched right hand is linked with the hand of Odenathus in royal gold and silver embossed mail and with a wreath in his curling hair. Beneath stands a cupid with a crimson drapery thrown around his shoulders, which is enriched with gold threads. To the right are seven youthful figures with gifts and symbols with their hair richly dressed in the Louis Quatorze fashion. To the left the scene of a sacrifice with priest in a flowing blue soutane recalling Zenobia's blue cloak, and Bacchic putti with vineleaves in their hair, and beyond soldiers in armor. The centre is headed by putti in flight carrying emblems of love. Magnificent border on four sides, the top composed of bold floral swags and two-handled urns flanking a cartouche with an explanatory Latin inscription: "MARTIS EMANS REGINA  
ZENOBLIA AD PRELIA TENTID. EST BELLI SUB ODON. IPSA VIRAGO  
CAPUT." The stiles are composed of imaginatively designed fountains with dolphin spouts crested by fruit-laden urns, above which are festoons of garden flowers and feathers held by winged cupid. The bottom border composed of a formal urn on claw-foot supports flanked by intertwined fruit festoons. The bottom is signed with the Brussels signature and the letters of the weaver, G. PEEMANS.

The above tapestry is mentioned in "Histoire Générale de la Tapisserie," Flemish section, and also in Wauter's "La Tapisserie Bruxellois."

Size, 13 feet 8 inches x 17 feet 11 inches.



[1036]

1036 EARLY EIGHTEENTH CENTURY BRUSSELS TAPESTRY BY  
LECLERC: "FISHING AT ANTWERP"

In the right background appears the rounded silhouette of the Steen, with canopied pavilions and figures, and beneath in blue waters three fishing boats with fishermen pulling in their nets; and to the right a stone dock with fishermen emptying their baskets and a group of burghers. Woven in soft tones of rose, blue and grisaille, with silk threads predominating. The border simulating a carved wood frame is signed with the Brussels mark and the letters LECLERC. (From Lord Ravensworth, Ravensworth Castle, Durham)

Size, 10 feet 8 inches x 8 feet 5 inches.

1037 EARLY EIGHTEENTH CENTURY VALENCIENNES TENIERS  
TAPESTRY: "THE VILLAGE DANCE"

The right and left foreground occupied by a group of youthful peasants surrounding two pairs of dancers, of which one is clothed in crimson and green, with a feathered beret on his head, and wears around his shoulders a ribbon from which hangs a decoration of an eagle with outspread wings. A group of musicians surrounded by peasants holding stone jugs and drinking glasses.

Background of a farmhouse screened by soft green bushes in bloom, duck ponds, and beyond, hamlets and the blue-green plain in the far distance. To the right in front of a group of trees appears a gayly trimmed Maypole. Border to simulate carved wood frame.

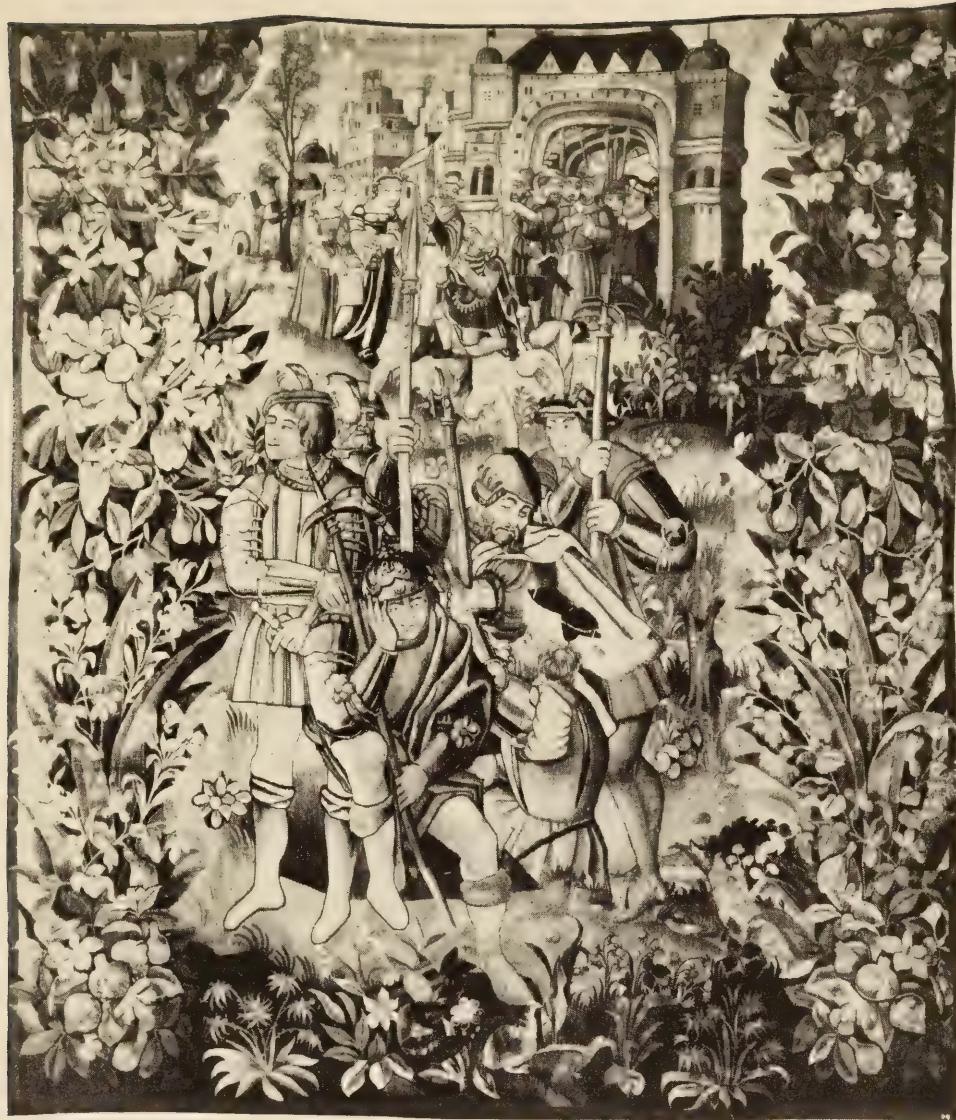
The drawing of the figure subjects represents Teniers in his best period influenced by Rubens' mastery. *Size, 10 feet x 9 feet 8 inches.*

1038 LATE FIFTEENTH CENTURY CATALAN TAPESTRY PANEL: "FROM THE HISTORY OF HERODIAS"

In the upper background is a fortified town with a round towered gate from which emerges a procession of burghers behind King Herod, kneeling before the crowned upstanding figure of Salome holding the head of St. John. Behind Salome appears an attendant with a bag about to receive the head of the martyr. The entire centre foreground is filled with a group of guardsmen in mediæval armor with helmets and feather-crested berettas. Ground of foliage and game birds in the Mille Fleurs manner and two upright stiles designed in a rich fruit and flower pattern, in crimson and green blues in the Gothic taste.

The delicate treatment of the subject of Herodias is especially noteworthy. *Size, 10 feet 2 inches x 8 feet 8 inches.*

[SEE ILLUSTRATION]



LATE FIFTEENTH CENTURY CATALAN TAPESTRY PANEL  
“FROM THE HISTORY OF HERODIAS”

[1038]



[1039]

1039 EARLY EIGHTEENTH CENTURY AUDENARDE TAPESTRY  
PANEL: "LA CHASSE CHAMPETRE"

Occupied by a composition of two archers dressed in blue and amethyst-colored velvet, and groups of lovers in verdure, surrounded by a handsome floriated scroll border worked in multi-colored hues on a dark brown ground.

*Size, 8 feet 10 inches x 7 feet 6 inches.*

[SEE ILLUSTRATION]



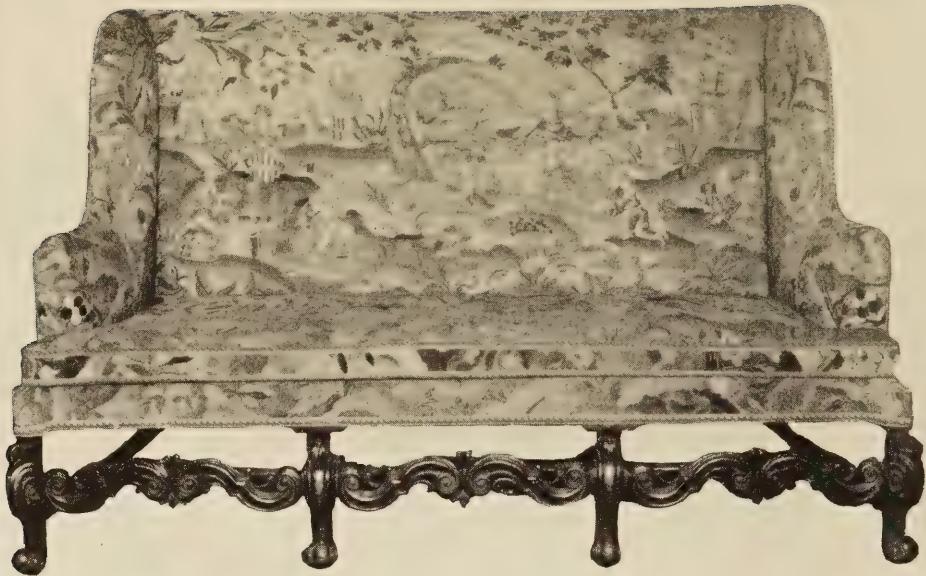
[1040]

1040 EARLY EIGHTEENTH CENTURY AUDENARDE TAPESTRY  
PANEL: "LE JEU CHAMPETRE"

Occupied by two children in pretty Louis Quatorze costumes, each holding a cane in an effort of pulling: background of densely filled verdure, and a village with tower beyond. Border similar to the preceding.

*Size, 9 feet x 7 feet 7 inches.*

[SEE ILLUSTRATION]



[1041]

1041 SEVENTEENTH CENTURY NEEDLEWORK AND WALNUT WING SOFA

Louis Seize period. On a frame of four voluted and leaf-carved supports connected by moulded and scrolled front rails of a design of a sturdy but exceptionally graceful pattern. The rectangular back, down cushion seat and sloping wing arms are covered with an infinite variety of imaginative figures, flowers and bird subjects, such as the précieuses of the Court of the Grand Monarch in classical poses surrounding a Bacchic youth and others gathered about Neptune's chariot drawn by two winged horses, detached floral sprays in the Persian taste, birds in heraldic posture and others perched on the trunks of trees in bloom. The figures are worked in an exceptionally fine petit point silk needle stitch, while the flowers are of gros point in soft greens, crimsons and tans on a cream-colored ground.

It is now almost impossible to find a settee of such importance covered all over with original needlework of this quality, untouched by the wear of time.

[SEE ILLUSTRATION]



[1042]

1042 EARLY SEVENTEENTH CENTURY CARVED WALNUT CABINET

Louis Treize period. Made in two parts. The lower portion is formed by a cupboard enclosed by two panelled doors, each door bearing carvings in high relief: they are composed of a lamp with scrolled handle and bearing a mast-head in the front; above is a coat of arms with tassels at the sides which are held by intertwined ropes; fluted and beaded frame. The sides are flanked by fluted incurved columns resting

2600

on a moulded base. Fluted cornice moulding. The upper part is formed as a cabinet with drop front; in the centre is a carving of an urn with fluted sides, below which are festoons of leaves; above on the right, is a ram's head. The panel is flanked, on the interior, by winged seraphim, and separated from the urn by scroll traceries. The frame is carved in a wheel pattern. The sides are flanked by columns. The interior of the cabinet is composed of a small door holding a mirror panel, the frame of which is carved in a fluted manner; it is flanked on either side by four long drawers with wheel and scroll traceries; above is a small drawer carved with a female head in the centre supporting a scroll and fluted arch, below is a drawer, the exterior carved in a fluted urn design. The cabinet is surmounted by a cornice drawer, which is secreted by an oblong panel with a lion mask-head in the centre. Moulded cornice.

[SEE ILLUSTRATION]

1043 TWO DECORATIVE CEILING PANELS BY SIR JAMES THORNHILL: NIGHT AND DAWN

Night is represented by the draped half-nude figure of Venus with a crescent in her hair, standing on a large crescent, and beneath a winged figure draped with a star-spangled cloth, who receives from a winged amour with butterfly wings the starlight, which banishes darkness. Beneath are animals, emblems of night, sleep, death, and the passing of time.

Dawn is represented by two winged genii, and the figure of Flora in flowing white robes held by a rose-colored girdle and holding in her hand a garland of roses. Flowers are tendered to her in a filled basket by a winged putto beneath her. Below are two draped nude figures of entrancing beauty pouring clear water from buckets on a rosy young amour who represents the newly born day. (2)

*Size of each, 18 feet x 8 feet.*

Sir James Thornhill, the son of a gentleman of old family in Derbyshire, was born at Melcombe Regis, 1676. His father having been reduced to poverty, the son was obliged to look out for a profession for support. He had conceived an early inclination for painting, and came to London, where his uncle, Sydenham, a well-known physician, placed him under the tuition of Thomas Highmore. He had acquired considerable fame as a painter when he started on an expedition through Holland, Flanders, and France. On his return to England, he was appointed by Queen Anne to paint the cupola of St. Paul's Cathedral, which he decorated with eight scenes from the history of the apostle. These have been engraved in as many plates, by Du Bosc, Beauvais, Baron, G. Van der Gucht, and Simoneau. He was afterwards employed in painting an apartment at Hampton Court with some emblematical subjects, relating to the histories of Queen Anne



TWO DECORATIVE CEILING PANELS  
BY SIR JAMES THORNHILL

and her consort, Prince George of Denmark. He was employed on the decorative paintings at Greenwich Hospital, in the great hall at Blenheim Palace, on the saloon and hall at Moor Park, on the hall and staircase at Easton Neston, and on the chapel at Wimpole. He also painted altar-pieces for All Souls' and Queen's Colleges, at Oxford. These considerable works were very ill paid, and he found it difficult to obtain the stipulated prices. His demands were contested for his paintings at Greenwich; and though La Fosse, the French painter, received two thousand pounds for his work at Montague House, and five hundred pounds more for his support, Thornhill could obtain only forty shillings a square yard for the cupola of St. Paul's, and the same for Greenwich. Sir James copied Raphael's cartoons, then at Hampton Court, being employed three years on the work. At the sale of his pictures after his death, these copies were purchased by the then Duke of Bedford, and were placed in a gallery in Bedford House, Bloomsbury. When Bedford House was taken down, the duke presented them to the Royal Academy.

Sir Jaines Thornhill was honored with the particular patronage of George I, by whom he was knighted, and was elected to represent his native town in parliament. He died at Weymouth in 1734, leaving a son, John, and a daughter, who was married to William Hogarth. Thornhill has left a few slight etchings; among them an "Adam and Eve."



[1045]



[1044]

900 -  
**1044 AN IMPORTANT SET OF SIX SEVENTEENTH CENTURY  
ITALIAN OAK ARMCHAIRS**

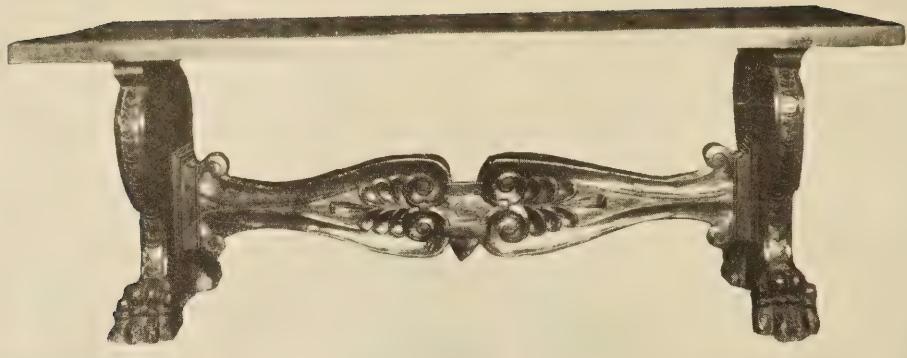
Backs formed by two uprights with carved leaf and scroll gilt wood finials, covered with tooled leather. In the centre is a coat of arms with leaf designs in corners. The whole is surrounded with floral borders. Plain moulded armrests held by turned supports. Square legs on moulded stretchers with claw feet. Seats upholstered and covered with plain brown leather. Leather apron with floral borders in gold. (6)

[ SEE ILLUSTRATION ]

840 /  
**1045 AN IMPORTANT SET OF SIX SEVENTEENTH CENTURY  
ITALIAN OAK ARMCHAIRS**

Backs formed by two uprights with carved leaf and scroll gilt wood finials, covered with tooled velvet. In the centre is a coat of arms with leaf and scroll designs in corners. The whole is surmounted by floral borders. Plain moulded armrests held by turned supports. Square legs on moulded stretchers with claw feet. Seats upholstered and covered with plain brown leather. Leather apron with floral borders in gold. (6)

[ SEE ILLUSTRATION ]



SIXTEENTH CENTURY TUSCAN CARVED WALNUT  
CENTRE TABLE

[ 1046 ]

1046 SIXTEENTH CENTURY TUSCAN CARVED WALNUT CEN-  
TRE TABLE

On two bold vase-shaped trestles terminating in lion's-claw supports, moulded in the form of volutes and carved with guilloche rosettes. The centre is furnished with a grotesque mascaron with festooned pendants centering upon a scrolled biped. The trestles are connected by a double vase shaped rail carved with honeysuckle volutes in bold relief. Original two-inch solid walnut top.

[ SEE ILLUSTRATION ]

1047 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING CHAIR

Chippendale period. Carved scroll underpart supported by four legs carved at knees and terminating in ball and claw feet. Upholstered and covered in a floral silk damask.

1047A SEVENTEENTH CENTURY ENGLISH GROS POINT NEEDLE-WORK CARPET

Stuart period. The centre is occupied by a reserve of a vase, from which rise stiff flowers flanked by macaws in heraldic posture worked in two-tone olive-green, orange-red and blue and cream on a black background, and surrounded by trellised and floriated reserves on a diapered blue and amber-colored ground with a centre field of bold Persian arabesques on emerald. The entire carpet is bordered by arabesques of multi-colored silks on a black woolen ground.

Size, 7 feet 5½ inches x 4 feet 7½ inches.

1047B SEVENTEENTH CENTURY FLEMISH TAPESTRY CUSHION

Woven in a design of a cupid and worked in silver and woolen threads.

1047C SEVENTEENTH CENTURY FLEMISH TAPESTRY CUSHION

Woven in a design of a cupid and worked in silver and woolen threads.

1048 EIGHTEENTH CENTURY ENGLISH WALNUT WRITING TABLE

Queen Anne period. Moulded top; front fitted with two deep and one shallow drawer; arched kneehole; on cabriole legs.

1048A SEVENTEENTH CENTURY ENGLISH CREWEL WORK COVER

Stuart period. The centre is covered with a design of floral sprays and leaves worked in brilliantly colored wools; surrounded by a wide border with a similar running decoration.

1049 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP TABLE

Chippendale period. Circular top with moulded leaf and shell carved edge; turned columnar support on three curved legs carved at the knees and terminating in ball and claw feet.

1049A SEVENTEENTH CENTURY RED SILK DAMASK COVER

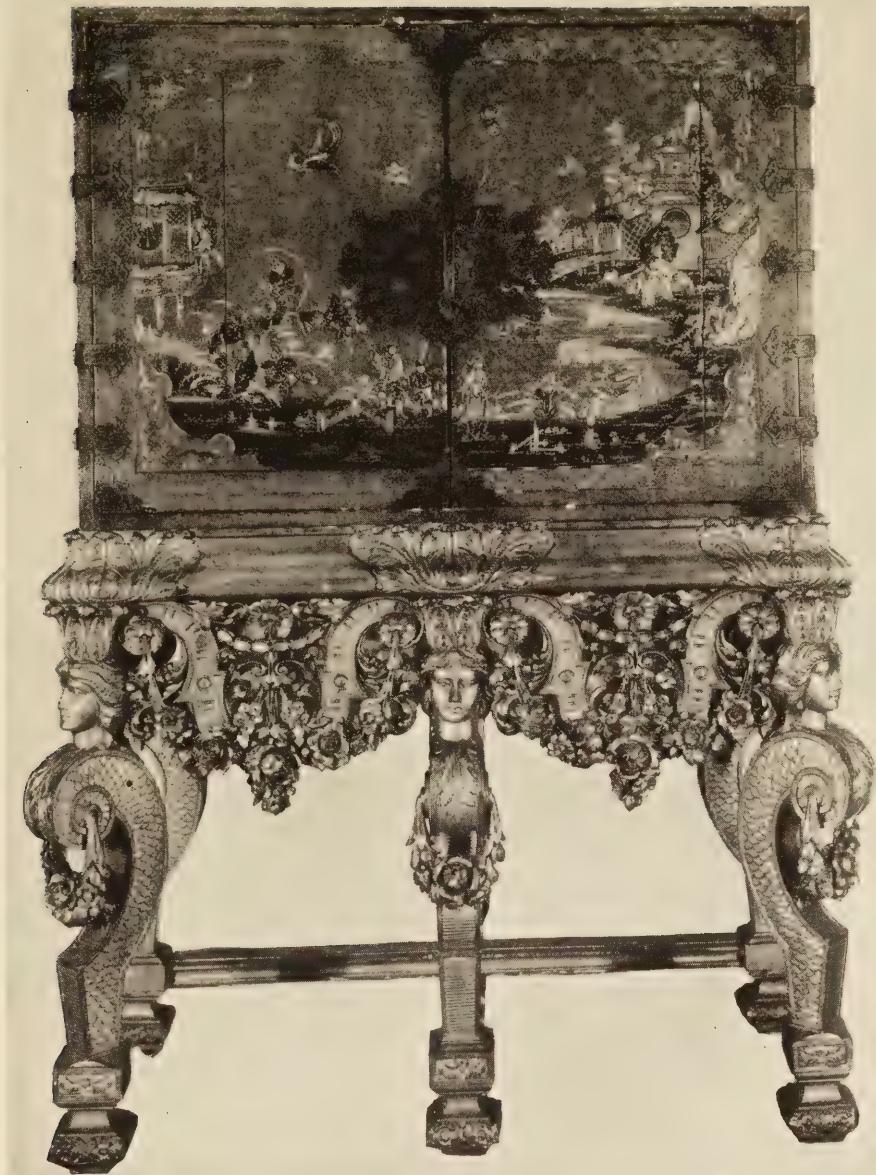
Conventionalized design of leaf sprays and flowers. 11 yards.

1049<sub>B</sub> EIGHTEENTH CENTURY ENGLISH RED LACQUER CABINET ON CARVED AND GILT STAND

Queen Anne period. Made in two portions: the upper part formed as a cabinet, enclosed by two doors, the exteriors of which bear a raised decoration of Chinese scenes of pagodas, gardens, and figures, all painted in gold and black on a red lacquer ground. The doors are fitted with their original chased hinges and large escutcheon plate. The interior of the cabinet is fitted with a system of small and large drawers, decorated on the outside with floral emblems and views of pagodas. The reverse of the doors is decorated in exotic birds, flowers and butterflies. The lower part is composed of a stand supported by six scroll-shaped legs connected by understretchers, and from the top of which hang festoons of flowers and leaves; these are surmounted by female heads which support a moulding carved in an acanthus-leaf manner, and from which hang intricately carved festoons of flowers and leaves.

950 -

[SEE ILLUSTRATION]



QUEEN ANNE RED LACQUER CABINET ON  
CARVED AND GILT STAND

[1049B]

1050 EIGHTEENTH CENTURY ENGLISH MAHOGANY WING  
CHAIR

Chippendale period. On ball and claw feet. Upholstered and covered in floral and figured silk. Loose cushion seat.

1050A SIXTEENTH CENTURY FRENCH CARVED WALNUT AR-  
MOIRE À DEUX CORPS

Made in two portions: the lower part rectangular in form. The front fitted with two doors and two cornice drawers; the doors are carved in low relief with figures of Philip of Macedonia and Alexander on horseback, with the bodies of conquered kings under the horses' hooves. In the right upper corner is a carving of a Gothic church; stiles carved with upstanding figures. The moulded base rests on grotesque hippopotamus and lions' heads. The frieze is carved with fruit rosettes flanked by sea horses and the dies faced with lion-headed mascarons. Panelled returns. The upper portion bears two recessed panelled doors carved with the figures of François Premier on a spirited feather-crested horse, and the Dauphin also on a horse rampant, with flying winged amorini holding a wreath above his head. The stiles are carved in high relief with armor-clad warriors, terminating in interlaced dolphin bodies. The entablature is enriched with superbly carved rosetted arabesques and winged putto heads; it is headed by a niche flanked by fruit festoons and caryatides and boldly carved mermaid body ear brackets terminating in fruit voluted scrolls. The sides of the pediment are crested by two motifs of putti riding on sea horses. Original wrought-iron key.

[SEE ILLUSTRATION]



SIXTEENTH CENTURY FRENCH CARVED WALNUT  
ARMOIRE À DEUX CORPS

[1050A]

1051 EIGHTEENTH CENTURY ENGLISH SATINWOOD CARD TABLE

Adam period. Top decorated with a painted border in a ribbon and floral design. Rossetted dies. On four turned and fluted legs.

1052 EIGHTEENTH CENTURY ENGLISH TRIPOD TABLE

Chippendale period. Circular top, beaded edge on fluted column support; standing on three legs carved at the knees.

1052A SEVENTEENTH CENTURY RED SILK DAMASK COVER

Conventionalized design of leaf sprays and flowers.  $5\frac{1}{2}$  yards.

1053 EIGHTEENTH CENTURY ENGLISH MAHOGANY SECRETAIRE-BOOKCASE

Hepplewhite period. The top part composed of a cabinet enclosed by two panelled doors in a Gothic design, surmounted by a cornice inlaid with bands of satinwood, above which is a fretwork scroll pediment; the lower part, with leaf carving, fitted as fall-front secrétaire containing small drawers and compartments; below are three long drawers with original brass drop handles. Standing on a moulded base and supported by four scroll feet carved in a Gothic design.

1054 TWO EARLY NINETEENTH CENTURY ENGLISH SMALL TERRESTRIAL AND CELESTIAL WORLD GLOBES

On turned column standing on three shaped legs. By Cary, London, England. Dated 1823. (2)

EIGHTH SESSION

NUMBERS 1055-1179

FRENCH AND ENGLISH FURNITURE  
AND IMPORTANT TAPESTRIES

THIS COLLECTION OF MASTERPIECES

of French Furniture, by Riesener, Oeben, Beneman, Dubois, Levasseur, Roussel, Delorme, Jacob, Saunier, Boudin, Ohneman, Reizell, Boucault, Lelarge, and Hoffman, revives the memories of the Hamilton Palace sale.

Art lovers in the United States, the country of munificent appreciation, have not failed to emulate the traditions established by such distinguished collectors of French ébénisterie of the last century as Sir William Hamilton, Horace Walpole, John Jones, Sir Richard Wallace, Mrs. Lyne Stephens, Madame Jubinal, etc. Men and women of culture and wealth have vied with one another to become the owners of graceful and historically interesting "meubles" which, like shining meteors, appeared from time to time on the collectors' horizon: men like the late Mr. J. P. Morgan and Mr. W. K. Vanderbilt, and such ardent amateurs of the present day as Mr. Joseph Widener, Mr. George J. Gould, Mrs. Edward Hutton, and the Misses Hewitt, whose names should be mentioned as having contributed immeasurably to the treasures of this country by surpassing the European connoisseurs in the acquisition of some of the rare jewels of eighteenth century French ébénisterie. A debt of gratitude is also due to Sir Joseph Duveen for his untiring educational efforts in behalf of this beautiful art.

Mr. Henry Symons, in confiding this Collection of such obviously high intrinsic value to The Anderson Galleries, and taking the risk of an unreserved public disposal, was actuated by his desire to carry the interest in eighteenth century French Decorative Art into broader circles, to create a true understanding—in this country of eagerness to learn—of the value of genuine old French Furniture, comparable with genuine paintings and genuine pearls. The prices which the Crown of France or inveterate collectors like the Duc d'Aubin were willing to pay in their time were, of course, "prix d'admiration." Though the veneers brought with great difficulty from strange parts of the globe were costly beyond our present-day imagination, the outlay for labor was comparatively small, and the most fabulous sums were paid in return for genius expressed in each piece of furniture and its mounts.

The French Revolution in its tendency to equalize good and bad had its effect of depression on the prices of fine furniture, and one is interested to hear of Lord Hamilton's arrival at Versailles at the sale of the royal furniture dispersed by the impeccable National Convention, 1793-94, to carry off the widely advertised bargains.

The restoration of the Bourbons restored also the taste for the "beau meuble," and prices rose steadily until, in 1882, at the Hamilton Palace sale, we recognize some of the bargains of 1793 in Number 301, an upright Secrétaire, signed Riesener, 1790, which at this auction fetched £4620, and in Number 302, a Commode signed by the same master, which fetched £4308.

In 1901 a pair of Louis Quinze Commodes, from the collection of the Duke of Leeds, with mounts attributed to Caffieri, brought £15000 at Christie's.

The Goutierrez d'Estrada at Paris, 1905, and others of similar importance confirmed the growing enthusiasm for the inimitable compositions of veneer and bronze, and the gratifying events of the Jacques Doucet sale, 1912, are still fresh in the minds of art patrons.

**1055 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE**

Chippendale period. Circular beaded top on fluted columnar support standing on three cabriole legs carved at the knees, terminating in scroll feet.

**1056 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP TABLE**

Chippendale period. Shaped tray top on turned column supported by three shaped legs carved at the knees.

**1057 EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT MIRROR**

Queen Anne period. Oblong mirror plate surrounded by shaped frame and surmounted by a shell pediment; at each side are eagle heads.

**1058 EIGHTEENTH CENTURY ENGLISH SIDEBOARD**

Sheraton period. Shaped front. On the left fitted with four small drawers with original brass drop handles. On the right four larger drawers with similar handles. Original brass top rail.

- 1059 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE  
Chippendale period. The top part composed of large cabinet enclosed by glass panelled doors of a Gothic arch design, surmounted by a moulded cornice; the top part, carved in a leaf and shell pattern, below which is a wide geometrical border with rosettes; the lower part with ribbon and leaf-carved edge enclosed by two glass doors, similar to above; on a scroll carved stand.
- 1060 SET OF SIX EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD SIDE CHAIRS  
Adam period. Shaped backs. Front and sides carved in a ribbon and beadwork design; on square tapered legs carved in a fleur-de-lys pattern. Seats and backs upholstered and covered in green cut velvet of a floral design. (6)
- 1061 EIGHTEENTH CENTURY ENGLISH MAHOGANY TRIPOD TABLE  
Plain circular top, edge carved in acanthus leaves; turned columnar support on three legs carved at the knees in a floral design; ball and claw feet.
- 1061A EIGHTEENTH CENTURY CAUCASIAN "SUMAK" CARPET  
The centre field is composed of multicolored arabesques on an amber-colored ground with formal borders on a rose and cream ground.  
*Size, 5 feet 1 inch x 2 feet 8 inches.*
- 1062 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD MIRROR  
Queen Anne period. Upright, oblong mirror plate, shaped gilt frame, surmounted by floral and shell carving, lower part similarly carved.
- 1063 EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP-TOP TABLE  
Chippendale period. Circular top with leaf and scroll carved edge; supported by turned and carved column, standing on shaped legs carved at knees and terminating in ball and claw feet.
- 1064 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE  
Chippendale period. Upper part composed of one large and two smaller cabinets enclosed by glass panel doors of Gothic design; surmounted by leaf-carved cornice. The lower part, in a leaf and shell carving, composed of one large and two small cupboards, enclosed by two panelled doors. On moulded base with beaded carving.

1065 EIGHTEENTH CENTURY FRENCH BUFFET TABLE

Louis Seize period. Oblong in form, with shaped ends resting on four columnar fluted supports, the flutes of which are filled with finely chased fillets of bronze and connected by a moulded underframing, covered with beaded fillets. The body is of finely figured West Indian mahogany and is panelled with acanthus mouldings and furnished with mounts of festooned rams' head handled urns and festooned escutcheon plates. It bears one drawer in the centre. The white marble top is guarded by a vase-shaped balustrade.

1066 EIGHTEENTH CENTURY ITALIAN MARQUETERIE NIGHT TABLE OF THE DIRECTOIRE PERIOD

On four slender tapering square supports, the front fitted with one hinged drawer, and inlaid with a marqueterie motif of Ganymede, skilfully laid in hollywood in a circular reserve of dark colored rosewood. Panels of festoons, Greek antefix and running leaf borders; the sides furnished with parqueterie patterns of light and dark colored veneers; countersunk white marble top.

1066A EIGHTEENTH CENTURY FRENCH PETIT POINT CANTONNIERE

Louis Quinze period. Composed of a running design of floral sprays and leaves; the corners, as well as the centre, bear large bouquets of flowers; the whole worked in brightly colored silks.

1067 EIGHTEENTH CENTURY FRENCH MAHOGANY COMMODE

Louis Seize period. Rectangular body fitted with two long drawers and three narrow drawers, the latter sectioned by fluted stiles, all furnished with rosetted drop handles and oval escutcheon plates; sides bear torch appliqués of gilded bronze, fluted and terminating in tapering and fluted supports. The returns are panelled. Shaped Griotte marble slab.

This commode is most representative of the dignity of the style à la grecque and is made of a warmly figured Guiana mahogany.

1068 EIGHTEENTH CENTURY FRENCH ORMOLU AND MARBLE CLOCK

Louis Seize period. Shaped base, with inset panels of leaf scrolls and rosettes carved in gilded bronze; above is a female head from which hang festoons of leaves. Circular clock case, on the left of which is a draped female figure holding a mirror and leaning on the clock case.

1069 EIGHTEENTH CENTURY ENGLISH CARVED AND GILT  
WOOD MIRROR

150-  
Adam period. Oblong mirror plate surmounted by an urn with festoons of leaves and surrounded by a fruit and leaf carving. Base of similar design.

1070 TWO EIGHTEENTH CENTURY FRENCH TWO-LIGHT  
CANDELABRA

250-  
In the form of two bronze cupids, holding a spray of richly carved and gilded roses which act as candle holders, on drum-shaped bleu du quin marble bases. (2)

1071 EIGHTEENTH CENTURY FRENCH ROSEWOOD AND MAR-  
QUETERIE CENTRE TABLE OF THE LOUIS QUINZE  
PERIOD ATTRIBUTED TO THE ART OF WEISWEILER

100-  
On boldly curved cabriole supports, terminating in leafy pied-de-biche shoes; knee crestings of superbly moulded Caffieri mounts of female and male draped caryatid appliqués, with scrolled head dresses; fitted with three pull and three blind drawers, furnished with oak leaf scrolled handles, and escutcheon key plates. The gondoled body is veneered with a light colored rosewood laid in parqueterie and a climbing and intertwining composition of foliated arabesques, laid in scorched woods; shaped top, furnished with the original gold tooled black morocco, framed by a band of straight grained satinwood, and bordered by narrow bands of straight grained rosewood; ogee curved brass guard.

1072 BISCUIT DE SEVRES FRUITIERE

115-  
On a base of three upstanding draped female caryatides in classical garb, with bodies closely joined and supporting circular moulded plaque invested with a brilliant metallic glaze, veined in light blue on a bleu de roi ground.



SIX EIGHTEENTH CENTURY CARVED AND GILDED  
NEEDLEWORK ARMCHAIRS BY ROBERT ADAM

[ 1073 ]

1073 SIX EIGHTEENTH CENTURY CARVED AND GILDED  
NEEDLEWORK ARMCHAIRS BY ROBERT ADAM

On turned fluted supports with ribbon-carved and bulb-shaped members, rosetted dies; serpentine fluted front rail, moulded and voluted arms and uncommonly carved armrests; oval back carved with a ribbon pattern; backs, seats and arm-pads covered with a petit and gros point needlework of the Regence period, the backs with genre subjects amongst Persian arabesques; the seats with jesters, butterflies and heraldic birds amongst formal Persian scrolls in brilliant tones on a cream-colored ground. (6)

[ SEE ILLUSTRATION ]

- 775-*
- 1074 EIGHTEENTH CENTURY FRENCH MAHOGANY ARMOIRE  
Louis Seize period. Rectangular body of the most gratifying proportions. The front fitted with two long drawers glazed at the top and panelled with finely figured wood at the bottom, with beaded and moulded bronze mounts. The base is furnished with one long drawer; laurel leaf and cartouche key escutcheon. Panelled returns. The body rests on tapering turned supports furnished with acanthus sabots and rising into ovolو voluted columnar sides; shaped and moulded cornice guarded by bronze baguette.

- 450 -*
- 1075 EIGHTEENTH CENTURY FRENCH MARQUETERIE COIFFEUSE

Louis Seize period. Rectangular in form, with elaborately shaped and arched kneehole. The body covered with a richly figured rosewood veneer and panelled with parqueterie of scorched and tinted woods on four sides. The front is fitted with one long centre and four side drawers; the top is made in three hinged parts uncovering compartments for cosmetics. The lids are covered with parqueterie patterns with inlays of brass, and on the interior with richly figured amboyna laid in patterns of diamond form. The centre bears a medallion of exquisitely designed musical emblems on a tulipwood ground, with spandrels of holly and interlaced meanders of mahogany bound by fine metal lines.

- 200 -*
- 1076 TWO EIGHTEENTH CENTURY FRENCH MAHOGANY CONSOLES

Louis Seize period. On fluted tapering turned supports terminating in laurel sabots. The curved body holds three deep apron drawers which are panelled with finely gilded bronze heads and furnished with oak leaf escutcheon plates and trophy festooned die appliqués. Gray marble top guarded by fretted and beaded rails. (2)

- 250 -*
- 1077 EIGHTEENTH CENTURY FRENCH ORMOLU AND MARBLE CLOCK

Half-circular base with inset plaque of richly gilded bronze carved in a leaf and flower design. Circular clock case with porcelain dial, on the right of which is a draped female figure leaning towards a cupid, on the left, who is holding a bow and standing on draperies. Supported by four turned and gilded bronze feet.

*1078* 1078 EIGHTEENTH CENTURY FRENCH GILT BRONZE MANTEL  
CLOCK BY MEYER À PARIS

Shaped base, with acanthus leaf carved edge, standing on ten turned and carved feet, supporting in the centre a fluted column upon which stands circular clock case surmounted by a bow-knot. On the right is a winged and draped female figure; on the left, at the base, is a world globe, above which is a winged cupid resting on the clouds.

*1079* 1079 EIGHTEENTH CENTURY ENGLISH MIRROR

Queen Anne period. Oblong mirror plate with arch-shaped top surrounded by glass panels painted in a Gothic manner in gold on a tortoise-shell colored ground. Mirror plate painted at the top with Prince of Wales' feathers.

*1080* 1080 EIGHTEENTH CENTURY ENGLISH MAHOGANY BOOKCASE

Chippendale period. Top part composed of one large and two small cabinets, that in the centre enclosed by a door with an oval glass panel surrounded by a wreath of leaves at the bottom of which is a bow-knot; below the door is one long drawer with original brass drop handles; those at the sides enclosed by doors with oblong glass panels in moulded frames surmounted by drapery carvings in relief. Beaded cornice with carved urn pediment in centre.

The lower part with plain top and sides; the front carved at either end in scrolls and leaves, in the centre an oblong panel representing a lion rampant surrounded by shell and scroll carvings. Supported by eight square legs, scroll and leaf carved spandrels.

[SEE ILLUSTRATION]

*1081* 1081 EIGHTEENTH CENTURY FRENCH CARVED WALNUT AND  
NEEDLEWORK FIRE SCREEN

Louise Quinze period. Shaped frame with a scroll and leaf pediment and a similar pendant below. Sides carved in scroll and leaf designs; on cabriole supports connected by in and out curved stretchers. The panel depicts a female figure and a dog dancing to the music played by a man on a viol; they are surrounded by trees in bloom, worked in bright reds, blues, browns and greens on a yellow ground, with a flower and leaf border worked in gros point on a tan ground. In each corner appears a spray of flowers in brilliant colors on blue.



EIGHTEENTH CENTURY ENGLISH CHIPPENDALE  
MAHOGANY BOOKCASE

[ 1080 ]

*375*

1081A THREE EARLY EIGHTEENTH CENTURY FRENCH POINT DE SAINT CYR SCREEN PANELS

Regence period. The three panels composed of four reserves of petit point worked with motives of court ladies dressed in royal robes and in allegorical postures seated in landscapes with their finely drawn faces worked in Gobelins tapestries and their garments in richly colored silks. The reserves are surrounded by scroll cartouches worked in an uncommon velvet ribbon stitch interspersed with gros point arabesques.

These three panels were taken to Russia by the architect Pineau and have, until quite recently, been at the Peterhof Palace. (3)

*430*

*550*

Sizes, 2 feet 4 inches x 1 foot.

2 feet 5 inches x 1 foot.

2 feet 10 inches x 1 foot.

1082 TWO EIGHTEENTH CENTURY FRENCH ROSEWOOD TABOURETS

Regence period. On cabriole supports carved at the knees in a shell and scroll manner terminating in leaf-covered feet, and connected by moulded and scrolled shaped understretcher. The four sides bear centre motif of a shell with scrolls on either side. The tops are upholstered and covered with a silk gros point in a conventionalized flower and leaf pattern in bright colors on a canary-yellow ground. (2)

1083 EIGHTEENTH CENTURY FRENCH MAHOGANY LADY'S WRITING TABLE

Louis Seize period. On gracefully tapering turned supports fluted with finely gilded bronze beadings and headed by barrelled knees. The body is of a dark red West Indian mahogany and supplied on the front with one long and two short drawers and a similar set of jib drawers on the reverse. Reeded drop handles and rosetted key appliqués. The top is covered with its original tooled leather pad and guarded by a fretted bronze rail.

1084 EIGHTEENTH CENTURY FRENCH NEEDLEWORK WAL-NUT BERGERE

Louis Seize period. On turned, tapering and fluted supports; serpentinued front and curved side rails carved with guilloche; the gracefully reclining moulded and rounded back slopes into voluted and outcurved arms. Back, seat, and arm-pads covered in gros and petit needlepoint of the Regence period, the back with a reserve depicting thefeat of William Tell, composed of figures of richly clad burghers with a background of a town and mountains. In the finest silk petit point and framed by motifs of Persian arabesques.

*95-*  
**1084A SEVENTEENTH CENTURY VELVET AND EMBROIDERED CUSHION**

The centre part is composed of an embroidered panel representing a Priest, and is worked in gold metal threads and brightly colored silks; on each side is a piece of red velvet. The backs are covered with red flowered damask.

*100-*  
**1084B SEVENTEENTH CENTURY VELVET AND EMBROIDERED CUSHION**

Similar to the preceding.

*725-*  
**1085 EIGHTEENTH CENTURY FRENCH COMMODE**

Louis Quinze period. Bow front fitted with two drawers, covered with a parqueterie design of rosewood and mahogany. Shaped returns parqueted in a similar manner. Scroll and leaf carved, gilded bronze handles and key escutcheon plates. Richly carved leaf and scroll die, bronze key die appliqués. On slightly cabrioled legs, the knees with leaf-carved festoons, terminating in gilded bronze sabots. Shaped and moulded Languedoc marble top.

*300-*  
**1086 EIGHTEENTH CENTURY FRENCH DROP-LEAF DESK**

Louis Seize period. On four curved supports with gilt bronze feet. Front fitted with two small and one large drawer, inlaid with bands of satinwood. Gilt scroll key escutcheons and scrolled and leaf brackets. Drop front inlaid in a design of flowers and leaves in different woods. Interior fitted with four small drawers inlaid with bands of satinwood, also secret compartment. Gold tooled morocco leather top.

*500-*  
**1087 EIGHTEENTH CENTURY FRENCH MAHOGANY VITRINE**

Louis Seize period. On fluted columnar supports, the flutes filled with husk pendants of bronze, crowned by dies enriched by gilded bronze rosettes; headed by semi-oval shelf with bronze rail. The body is semi-oval with straight front and is furnished with elaborate guilloches and husks, bronze mounts filling the panels. The front bears a key panel of Sèvres bisque of playing putti in white relief on a pale blue ground.

*775-*  
**1088 EIGHTEENTH CENTURY FRENCH ROSEWOOD GUERIDON**

Early Louis Seize period. The body is gently gondoled and fitted with three shaped drawers, enriched by bands of satinwood on a ground of diagonally laid rosewood; finely chased and gilded leaf escutcheon plates. The top is covered with a parqueterie pattern of holly and thuya wood.

1089 EIGHTEENTH CENTURY FRENCH SECRETAIRE À ABATTANT

Upright rectangular body panelled with acanthus and beaded bronze mouldings containing snakewood veneers of great beauty and uncommon figure on a body of amaranth. The desk rests on square tapering supports and is flanked by Corinthian bronze columns. It is furnished with two doors, one desk flap and one cornice drawer fitted with rosetted drop handles and open oak leaf escutcheon plates. The bottom rail bears a shaped pendant enriched with a gold scroll. White marble top guarded by a fretted rail.

1090 TWO EIGHTEENTH CENTURY FRENCH BRONZE "GARDE À VOUS"

Two superbly modelled bronze figures, one representing a draped female, the other, a winged cupid. On shaped marble bases with a leaf and scroll carved ormolu centre panel, below which are draperies held by bow-knots; at each side is a panel with a festoon of flowers suspended from ribbons; on moulded ormolu stand with acanthus leaf carving.  
(2)

1091 EIGHTEENTH CENTURY FRENCH AMARANTH WOOD GUERIDON

Louis Seize period. On slightly curved, chamfered cabriole supports, furnished with leaf-shaped ormolu sabots. The front is fitted with three narrow drawers, wavy leaf-shaped top; the entire body covered with panels of richly geometrically laid veneers of amaranth with borders of thuyawood and bands of satinwood. The supports are joined by a tray panel covered with similar precious veneers.

1092 EIGHTEENTH CENTURY FRENCH MAHOGANY GUERIDON

Louis Seize period. Circular table on four tapered and turned supports enriched with climbing oak leaf garlands, acanthus ring sabots. Apron panelled with beaded mouldings of ormolu and furnished with husk escutcheons; fitted with two drawers and two candle slides. Surmounted by a fretted bronze gallery which surrounds a brèche violette marble top.

1093 EIGHTEENTH CENTURY FRENCH ROSEWOOD CENTRE  
TABLE ATTRIBUTED TO CRESCENT, EBENISTE DU RE-  
GENT, 1685-1768

Louis Quinze period. On four boldly curved cabrioles furnished with handsomely chiselled cabochon and acanthus leaf appliqués, beribboned fluted guards, and leaf sabots, finely gilded. The aprons are gracefully in and out curved and arched. Front fitted with three drawers, the reverse with three jib drawers furnished with scroll escutcheon handles and rocaille appliqués. The veneer is of an exceptionally fine figured rosewood laid diagonally. The serpentine top is covered with its original tooled and gilded maroon morocco pad and guarded by a bronze moulding which bears four uncommon cabochon bronze corners. The locks were replaced by a London locksmith during the reign of George III.

1094 EIGHTEENTH CENTURY FRENCH "BISCUIT DE PARIS"  
"SURTOUT DE TABLE" AFTER FALCONET

Louis Seize period. Representing Mars and Diana. The huntress seated on a high rock with the war god towering above her. She is surrounded by a torch-bearing amour, a hound and beneath, the bold figures of attendants holding the boar, a trumpeter, a spiritedly modelled horse and other hounds. This magnificent group is placed on a circular contemporary base of mahogany furnished with richly gilded panel mounts and flute fillings and an ormolu guard, finely chiselled with a running border of hedge roses.

In a glass case bound by bronze baguettes with bulb-shaped finials.

1095 DUTCH PAINTED WAINSCOT ROOM BY C. F. DE HOSSON,  
WITH BAROQUELY CARVED WOOD MANTEL AND OVER-  
MANTEL

Composed of four canvasses painted with pastoral subjects and river scenes with figures of shepherds and shepherdesses in daringly colored costumes against a blue-green background of verdure filled with silhouettes of faraway cities, castles and ships driven upstream by ox-carts. Motifs of pastoral musicians and bucolic groups with herds of sheep and goats. The foliage is enlivened by the white plumage of cockatoos. Signed, C. F. de Hosson pinx. 1774.

*Sizes, 11 feet 3 inches x 22 feet.*

*11 feet 3 inches x 18 feet 3 inches.*

*11 feet 3 inches x 8 feet.*

*11 feet 3 inches x 10 feet 6 inches.*

C. F. de Hosson was born at Bentheim in 1717 and became court painter at Bentheim Castle, painting portraits, historical subjects, and large decorations, the latter in a delightful manner suggestive of both the Dutch Berghem and the Italian Bassano.

[SEE ILLUSTRATION]



DUTCH PAINTED WAINSCOT ROOM BY C. F. DE HOSSON

[1095]

2710

1096 EIGHTEENTH CENTURY VERNIS MARTIN DOUBLE-KEYBOARD CLAVECIN BY JEAN COUCHET, 1674: REMADE BY PASCAL TASKIN, 1781

Trapeze-shaped body covered on the exterior with green-gold lacquer, the favorite pigment of the Brothers Martin, on the interior with bookcase of naturally colored flowers after Pillement. The keyboard is composed of black naturals and white ivory sharps. The sounding board, with four sets of strings, is painted with flowers in distemper. On its contemporary stand with laurel-carved, fluted supports and rosetted dies.

Pascal Taskin was one of the most celebrated harpsichord players of the eighteenth century. He was commissioned by the Queen to build a spinet of his own conceit (at present in the collection of Miss Belle Skinner, Holyoke, Mass. Illustrated in the August, 1922, issue of "The International Studio").

The importance of Jean Couchet in the history of the pianoforte is referred to in the catalogue of the Crosby Brown collection at the Metropolitan Museum as follows:

"In No. 2363 we have a rare double-harpsichord by one of the inventors, Joannes Couchet, the grandson of the elder Hans and nephew and pupil of the younger Hans or Jean Ruckers of Antwerp. It was Couchet who, about 1640, changed the double harpsichord from a mere transposing instrument contrived to accommodate the Authentic and Plagal church modes with the singer's capabilities, to a forte and piano harpsichord with three strings (reducible to two and one) upon the lower keyboard and one string always for the upper. All the then existing harpsichords were altered to suit this new system. An exception occurs in one I have met with, which probably owes its unaltered condition to its long preservation in Italy. *I can recall only one other Jean Couchet harpsichord, which is in Edinburgh.*"

It is also referred to in Hipkins' "History of the Pianoforte," pages 82-87.

Instruments similar to the one described above in their time fetched prices often ten times the amount asked for the best modern piano.

[ SEE ILLUSTRATION ]



EIGHTEENTH CENTURY VERNIS MARTIN DOUBLE-KEYBOARD  
CLAVECIN BY JEAN COUCHET

[1096]

THE RENAISSANCE FLORENTINE CHOIR STALLS OF  
SIR RICHARD WALLACE

1097 SIXTEENTH CENTURY FLORENTINE CARVED WALNUT  
CHOIR STALL FROM SAN DONATO, FLORENCE

Composed of three stalls resting on a moulded platform. The backs and dado panels carved with Renaissance strapwork tracery; the hinged seats, panelled on the under sides, are fitted with moulded brackets upon which rest superbly carved male and female mascaron heads.

*q. H.* ✓  
The arms are scrolled and fluted while the armrests are moulded and act as supports. The upper portions are carved with upstanding figures of saints, bishops and monks in arched frames, flanked by ionic pilasters.

Overhanging modillion cornice, intricately carved.

These stalls were purchased by Sir Richard Wallace in Florence and held at Bagatelle for a number of years, and formed part of the bequest made by him to Sir John Murray Scott, from whose estate they were acquired by the present owner.

[SEE ILLUSTRATION]

1098 SIXTEENTH CENTURY FLORENTINE CARVED WALNUT  
CHOIR STALL FROM SAN DONATO, FLORENCE

*q. H.* ✓  
Similar to the preceding.

[SEE ILLUSTRATION]



THE RENAISSANCE CHOIR STALLS OF SIR RICHARD WALLACE  
[1097-1098]

*2801*

1099 EIGHTEENTH CENTURY FRENCH TAPESTRY DRAWING  
ROOM SUITE

Louis Seize period. On carved and fluted supports, shaped and ribbon-carved back, carved incurved arms. Seats, backs and armrests covered with Aubusson tapestry, the backs with genre subjects (the settee with a motif of "Blind Man's Buff" played by children in eighteenth century costumes after cartoons by Christophe Huet). The seats with animal subjects and La Fontaine fables, also after Huet, in soft rose, greens and camaieux on a silver-gray ground.

*251*

1100 EIGHTEENTH CENTURY FRENCH SECRETAIRE

Louis Seize period. In two portions: the lower part, a table, resting on columnar fluted supports with bronze beads and rings, connected by a shaped shelf. The front is fitted with three drawers panelled with bronze beads. The upper portion bears a desk flap concealing a cabinet of six drawers and shelves, all panelled similarly to the exterior and fitted with bronze ring handles. One cornice drawer. Wooden top guarded by fretted rail.

This desk, designed in a restrained manner of the classical revival period, is made of a rich sombre West Indian mahogany.

*115*

1101 EIGHTEENTH CENTURY FRENCH ROSEWOOD COMMODE  
BY LEONARD BOUDIN

Louis Quatorze period. Gondoled front fitted with two long and two short drawers which are furnished with four scroll, shell and cabochon rocaille handles and escutcheon plates, finely chiselled and gilded. The body is covered with straight and cross-grain veneers of rosewood, and figured and herringbone bands of amaranth. Fleur-de-pêche marble top.

This commode shows the strong influence of the lines established by Cressent, still in favor in the later years of Louis Quatorze.

Signed, with impressed marks, Leonard Boudin, who became a member of the Paris Corporation, March 4th, 1761.

*b 60*

1102 EIGHTEENTH CENTURY FRENCH CENTRE TABLE

Louis Quinze period. On four gracefully curved cabriole supports furnished with gilded bronze acanthus sabots; beaded fillets and cabochon knee appliqués finely gilded; the four sides are gently undulating; the front is furnished with three drawers, the reverse with three jib drawers supplied with scroll escutcheon handles and flanked by fretted rocaille scrolls. The entire body is covered with a rosewood veneer of exceptional freshness and delicate inlays of hollywood. The wavy shaped top is covered with a gilded and tooled leather pad and guarded by a gilded bronze mount.

*750*

1103 EIGHTEENTH CENTURY FRENCH NEEDLEWORK ARM-CHAIR

Regence period. Gondoled front supported by gracefully curved and moulded cabrioles carved with acanthus. The front rail is furnished with a leaf-carved cartouche, voluted arms and moulded armrests; attenuated back is shield-shaped, acanthus-carved and crested by a cartouche of uncommon composition; backs, seats, and arms are covered with contemporary petit and gros point needlework; the back by a reserve of the La Fontaine fable, "The Fox and the Raven," with the Raven clothed in a Parrot's multicolored plumage. This reserve worked in petit point with gros point frames of Persian arabesques, on a pale green and cream ground. The seat is worked with similar arabesques interrupted by motifs of warriors, butterflies and an eagle with outspread wings.

*250*

1104 EIGHTEENTH CENTURY FRENCH MAHOGANY WRITING TABLE

In the manner of Cosson. On turned tapering supports enriched with acanthus mounts; the body panelled with beaded bronze mouldings and furnished with a centre appliquéd, after Clodion, of two amorini seated on floriated and grapevine volutes and festoons with enrichments of bird bodies. The dies are fluted with finely beaded fillets; circular beribboned escutcheon plates. The top is guarded by a fretted bronze rail and acanthus leaf guard mouldings.



EIGHTEENTH CENTURY FRENCH CARVED AND ENAMELLED  
CHAISE-LONGUE BY JEAN BAPTISTE LELARGE

[1105]

1105 EIGHTEENTH CENTURY FRENCH CARVED AND ENAMELLED CHAISE-LONGUE BY JEAN BAPTISTE LELARGE

Louis Seize period. Made in one piece with bowed head crested by acanthus and carved with a boldly protruding ribbon motif; curved arms carved with husk and acanthus. The lower end is similarly shaped and carved. The gracefully serpentine seat rail is interrupted by rosetted dies; on six turned and tapering supports. The frame is enamelled in cream and covered with a rose du Barry flowered brocade and fitted with loose down cushion. (*From the Earl and Dowager Countess of Essex*)

Jean Baptiste Lelarge, Rue de Clery, was admitted to the Paris Corporation, February 1st, 1775. He was chair-maker for the Château Fontainebleau.

[SEE ILLUSTRATION]

*2750*  
1106 EIGHTEENTH CENTURY FRENCH MARQUETERIE COM-  
MODE BY JEAN HENRI RIESENER, ABOUT 1780

Louis Seize period. Rectangular body with blocked and curved front resting on four diagonally placed, tapering, square supports. The front is fitted with two long drawers and three cornice drawers and covered with reserves of holly and tinted wood marqueterie in patterns of wreath and bouquets of flowers on a figured citronnier ground surrounded by interlaced meanders of mahogany and borders of straight grain satinwood. The cornice is marqueteried with guilloche design of exotic and tinted woods. The returns bear handsome marqueterie panels of bouquets of roses. Wreathed drop handles and husk and leaf die appliqués. Original brèche violette top.

Signed, with impressed mark: RIESENER.

For brief biography of Riesener, see Number 1138.

*850*  
1107 EIGHTEENTH CENTURY FRENCH ORMOLU CLOCK BY  
BEURDELEY À PARIS

Oval base supported by four turned legs. Front with inset panels of festoons, flowers and leaves. Surmounted by a circular clock case, on the left of which is a seated amour.

*580*  
1108 TWO EIGHTEENTH CENTURY FRENCH BRONZE AND  
MARBLE THREE-LIGHT CANDELABRA

Louis Seize period. In the form of draped female figures in bronze holding gilt torches from which spring two leaf and scroll carved centre lights connected by scrolls. On square bleu turquin marble bases, with inset reeded gilt bronze panels. (2)

*650*  
1109 EIGHTEENTH CENTURY FRENCH ROSEWOOD LADY'S SEC-  
RETAIRE BY ANTOINE MATHIEU CRIARD

Louis Quatorze period. Of the type favored by the Marquise de Pompadour.

Straight front with gently gondoled returns, resting on four finely curved cabrioles. The front, returns, back and desk flap are panelled with reserves of diagonally laid lozenges of amaranth in frames of finely figured rosewood. Cabochon knee appliqués, sabots, key escutcheons and leafy handles. The interior is fitted with wavyly formed shelves and small drawers, also a concealed compartment covered by a slide.

Signed, with impressed mark: A. M. CRIARD, who became a Member of the Paris Corporation, April 11th, 1747.

1110 EIGHTEENTH CENTURY FRENCH MARQUETERIE CENTRE WRITING TABLE SIGNED WITH A ROSE

Louis Quinze period. On four cabriole supports furnished with richly gilded rocaille mounts. The body of amaranth is covered on four sides with interlaced marqueterie patterns stained green, surrounding rosettes of hollywood laid in a broad band of richly figured amboyna. One side is formed by a long deep drawer, which, on the interior, is fitted with a desk slide covered with a pad of black Utrecht velvet. The moulded top is covered with a parqueterie pattern of hollywood and other woods stained olive-green, and a centre medallion of a bouquet of garden flowers in holly and tinted woods on a figured burl-walnut ground.

1111 THE EARL OF MANSFIELD'S FRENCH NEEDLEWORK DRAWING ROOM SUITE

Louis Seize period. Set of six armchairs, on fluted tapering supports with slightly bowed and incurved front rails; curved and fluted arms on columnar armrests rising from upturned laurel leaves. Shield-shaped backs with deeply moulded head rails, flanked by fluted full columns and crested by Prince of Wales' feather finials. The frames are enamelled in cream heightened with gold and are covered with silk needlework embroidered with floral scrolled lozenges in gold and yellow and black on a cream ground. With their own early nineteenth century flowered glazed chintz slip covers. (6)

1112 THE EARL OF MANSFIELD'S FRENCH NEEDLEWORK DRAWING ROOM SUITE

Louis Seize period.

Settee to match the preceding.

1113 THE EARL OF MANSFIELD'S FRENCH NEEDLEWORK DRAWING ROOM SUITE

Louis Seize period.

Settee similar to the preceding and made to harmonize with the chairs.

1114 THE EARL OF MANSFIELD'S FRENCH NEEDLEWORK DRAWING ROOM SUITE

Louis Seize period. Set of six armchairs similar to the preceding. (6)

1114A SEVENTEENTH CENTURY VELVET AND EMBROIDERED CUSHION

120  
The centre part is composed of an embroidered panel representing a Priest and is worked in gold metal threads and brightly colored silks; on each side is a piece of red velvet. The backs are covered with red damask.

1114B SEVENTEENTH CENTURY VELVET AND EMBROIDERED CUSHION

120  
The centre part is composed of an embroidered panel representing a Priest, and is worked in gold metal threads and bright colored silks; on each side is a piece of red velvet. The backs are covered with red flowered damask.

1115 EIGHTEENTH CENTURY FRENCH OCCASIONAL TABLE

125  
Late Louis Seize period. Rectangular body on tapering square supports, fitted with one long drawer; top, aprons and supports inlaid with interlaced meanders and panels of natural and ebonized hollywood on a ground of rich rose-colored veneer; rosetted and drop ring handles.

During the later days of Louis Seize an Anglophilic vogue became fashionable in some circles of good society, notably amongst men who ostensibly wore English clothes and showed a penchant for English furniture. No doubt the genius of Hepplewhite has inspired the table described above.

1116 EIGHTEENTH CENTURY FRENCH MAHOGANY AND MARQUETERIE OCCASIONAL TABLE

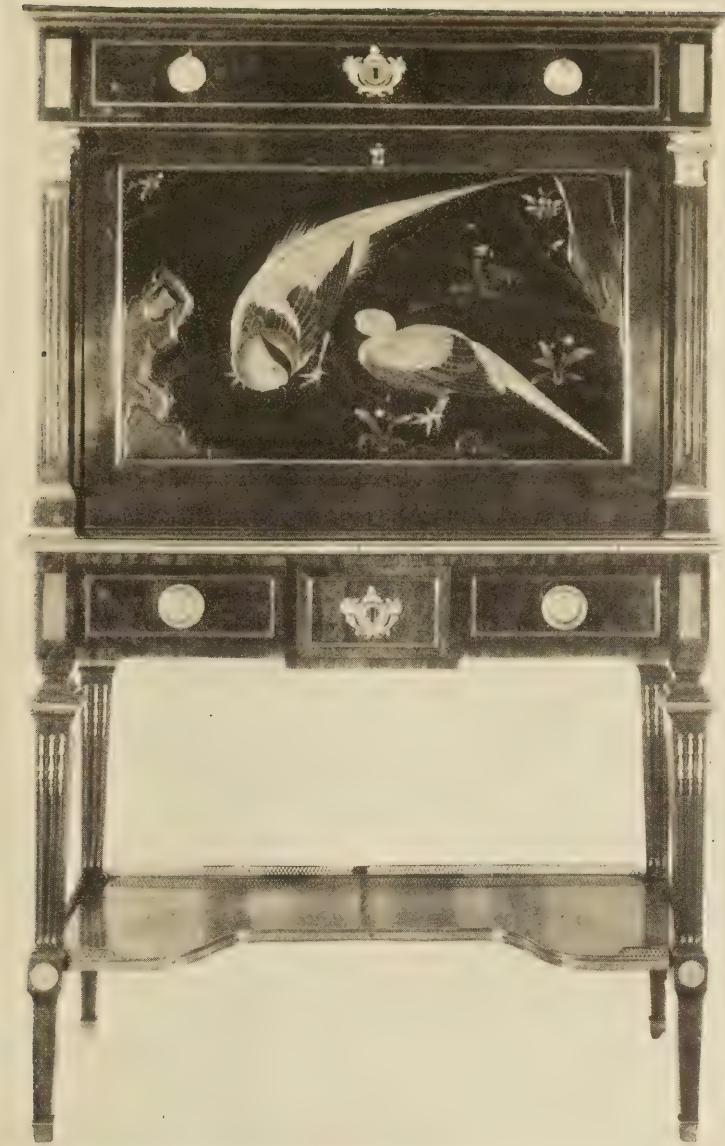
125  
Louis Seize period. On four square slender tapering supports inlaid with fine bands of hollywood. The body is faced on four sides with oblong panels of parqueterie in tinted satinwood surrounded by bands of lighter wood stained green, and fitted with a drawer at one end. The dies bear corner festoons of gilded bronze, grapevine festoon key escutcheons. The top inlaid with emblems on a ground of mahogany with a meander band stained emerald-green and a broad band of straight-grain rosewood; fretted gallery.

1117 EIGHTEENTH CENTURY FRENCH MAHOGANY AND LAC-  
QUER SECRÉTAIRE À ABATTANT

Late Louis Seize period. Made in two portions, the lower part forming a table on square tapering supports with festoon flute enrichments connected by a galleried incurved shelf. The body is fitted with three panelled drawers furnished with cornucopia centre escutcheon and two beaded circular drop handles. Reeded die mounts; beaded guard rail. The upper portion is composed of a desk flap bearing in a panel a contemporary insert of a Japanese lacquer painting of water-birds lacquered in gold and silver surrounded by trees with cherry-blossom branches in rose and gold on a mirror-black ground. The panel is flanked by fluted Ionic pilasters with finely chiselled and gilded bronze capitols. Panelled returns. The interior is fitted with six drawers and one moulded centre door which conceals an interior drawer, all veneered with figured and straight-grain mahogany. There is a cornice drawer furnished with a cornucopia escutcheon and two circular drop handles finely engraved with vignettes of winged amoretti playing guitars. Original key with fretted crest of a bee.

234

[ SEE ILLUSTRATION ]



EIGHTEENTH CENTURY FRENCH MAHOGANY AND  
LACQUER SECRÉTAIRE À ABATTANT

HENRY BONE, R.A.

1755-1834

1118 ENAMEL PORTRAIT OF GEORGE WASHINGTON

Full-length figure of the General, after the Lansdowne portrait by Gilbert Stuart, painted in 1779, cloaked in black with white lace ruffs and stock, standing near an elaborately carved writing table with a piece of crimson velvet thrown over the marble top; his right hand is uplifted in a gesture of speech, while his left holds the scabbard containing his sword. Background of a throne chair, a column, crimson draperies and a landscape beyond.

The portrait is signed by the artist at the back, as follows:

Henry Bone  
Hanover Street, Hanover Square  
Enamel, London

Enamel Painter to His Royal Highness, The Prince of Wales

In the original carved and gilded recessed moulded frame of the period.

Henry Bone, the celebrated painter in enamel, was born at Truro, in Cornwall, in 1755. His first employment was with a manufacturer of china at Plymouth; he afterwards employed his talents at Bristol in painting landscapes and groups of flowers to ornament porcelain, by which means he acquired a thorough knowledge of that art, in which he became so eminent. He removed to London in 1779, and became distinguished by painting in enamel "The Sleeping Girl," after Sir Joshua Reynolds. But the works that will give him lasting fame are the "Portraits of Illustrious Englishmen," eighty-five in number, which he enamelled after the original pictures in the royal and other collections. These must have cost him much labor, expense, and anxiety; but brought him, unfortunately, little pecuniary reward. In 1811 he produced a copy in enamel (eighteen inches by sixteen) of Titian's "Bacchus and Ariadne," for which he received 2200 guineas. He was elected an Associate of the Royal Academy in 1801 and in the same year was appointed painter in enamel to George III. In 1811 he was made a full member of the Academy, and died in 1834, when his miniatures were dispersed by auction.

[ SEE ILLUSTRATION ]



ENAMEL PORTRAIT OF GEORGE WASHINGTON  
BY HENRY BONE, R.A.

2256

1119 COMMODE OF SATINED CORALWOOD BY CLAUDE  
CHARLES SAUNIER, MOUNTS BY GOUTHIERE (FOUR-  
NISSEUR DES MAISONS ROYALES)

Rectangular body in the simple form of the "Style à la Grecque." The front panelled with fillets of bronze and broad and narrow bands of rosewood and fitted with two long and two short drawers, enhanced with angular and engraved rosetted drop handles and finely chased urn festoon scroll escutcheons and the appliqués of festooned trophies of the most delicate workmanship; the ovolو ends are of rosewood and fluted with fillets of gilded bronze with husk enrichments; bell-shaped turned feet guarded with finely wreathed bands of ormolu; two ovolо die panels of laurel wreaths and mascarons crested by acanthus. The mounts are of entrancing beauty and originality in design. Returns resemble the face, with fluted pilasters enriched by husk mounts and rectangular beaded die panels. Original white and black marble slab guarded by shaped and fretted ormolu gallery.

Illustrated in the July, 1922, issue of "The International Studio."

Claude Charles Saunier was the son of Jacques, an eminent cabinet maker under the Regence. He was admitted to the Corporation on July 31st, 1752. His work is well represented in the Wallace Collection.



COMMODE BY CLAUDE CHARLES SAUNIER  
MOUNTS BY GOUTHIERE

[1119]

1120 CENTRE TABLE OF WEST INDIAN MAHOGANY BY GUIL-  
LAUME BENEMAN, FOURNISSEUR DE LA COURONNE.  
WITH BRONZE MOUNTS BY THOMIRE, ABOUT 1786

Panelled on all sides with finely engraved and gilded leafy fillets of bronze and fitted, in front, with four drawers. The chamfered sides are furnished with four caryatid supports composed of rectangular tapering shafts, enriched with guilloche mounts and faced by handsomely modelled vine-clad and draped putto bodies. The moulded top is guarded by a rosetted guilloche running border of gilded bronze and topped by a tooled and gilded morocco pad.

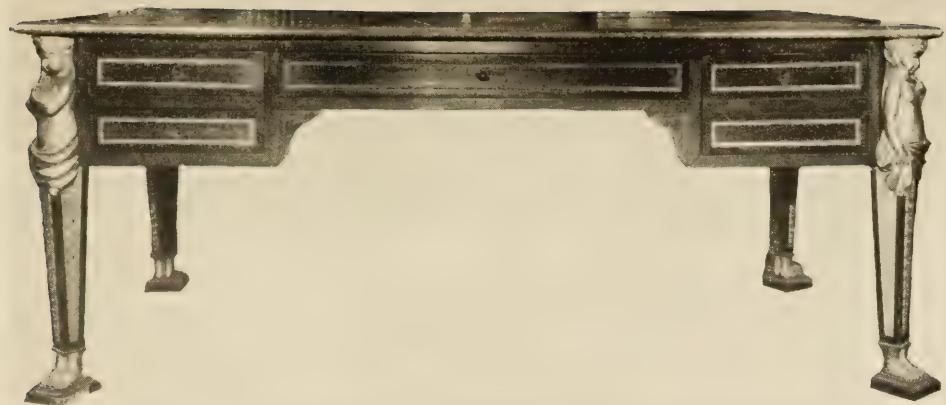
Thomire's mounts were cast by Forestier and gilded by Galle.

Signed, with impressed mark: G. BENEMAN.

156.00 ✓  
Beneman was admitted to the corporation of master cabinet makers on September 3, 1785. His ateliers were in the Rue Forest. He was one of the celebrities during the last decade of the reign of Louis Seize. The prices of his cabinet work approached and often equalled the reward commanded by Riesener himself. It was a writing table like the one described above which established Beneman's fame, a table commissioned by the crown to stand in the king's private apartments, near the celebrated "Bureau du Roi" of Riesener and Oeben. He was also honored by Marie Antoinette with a commission to furnish her private apartments at her newly acquired Palais de St. Cloud.

To quote Lady Dilke: "Nothing can surpass the beauty of Beneman's workmanship or the marvellous craft of those who collaborated with him in the production of the great commodes which were transferred in 1772 from Fontainebleau to the Musée du Mobilier National, or of those triumphs of his skill which came into the Louvre from St. Cloud." Beneman's work, though independent in thought was, until the retrospective exhibition in 1882, attributed to the skill of Riesener, but we have since learned to distinguish the two masters. No piece of furniture can be more illustrative of the pure style of Louis Seize than the writing table described herein, with its almost Spartan severity and its magnificent mounts relieving by their splendor the sombre surface of mahogany.

[SEE ILLUSTRATION]



CENTRE TABLE OF WEST INDIAN MAHOGANY BY GUILLAUME BENEMAN WITH BRONZE MOUNTS BY THOMIRE. ABOUT 1786

[1120]

1121 TWO CHIEN LUNG FAMILLE-ROSE CHINESE PORCELAIN  
TWO-HANDED "FISH BOWLS"

Bulbous bodies with upturned lips, furnished at two ends with unglazed and gilded lions' masks and invested with an overglaze decoration of roses, blossomed bushes and flying birds in brilliant colored enamels of rose, rouge d'or and green, with running borders in two-tone turquoise-blue with rosettes and bands of gold and rouge d'or. The interiors bear flying goldfish painted in rouge d'or and detached sprays and butterflies. The upper rim with a relief of slip decoration of arabesques in reserves and meanders in multicolored enamels on a pale turquoise ground. (*From the Summer Palace, Peking*) (2)

1122 EIGHTEENTH CENTURY FRENCH NEEDLEWORK BER-  
GERE

Walnut frame on curved cabriole supports with fan enrichments at knees, shaped and leaf-carved front rail, moulded and shaped arms, rounded moulded and flower-carved back. Back and seat covered with contemporary needlework, the back with a motif of Phaethon's chariot in brilliantly colored petit point. The seat with reserves of heraldic animals in petit point on a king's blue ground, surrounded with multi-colored arabesques on a pale green ground.

1123 EIGHTEENTH CENTURY FRENCH LADY'S SECRETAIRE  
BY M. OHNEBERG

Louis Seize period, in the style favored by Marie Antoinette. In two portions: the lower part framed with cabochon knee appliqués, fillets, and pieds de biche sabots. The rectangular body is covered with panels of parqueterie of holly and tinted woods on a rosewood ground. One centre drawer, furnished with cartouche key escutcheon and original chiselled gilded bronze key. The upper portion is supplied with a desk flap which conceals shelves and four drawers, panelled and veneered with richly figured rosewood surrounded by broad bands of satinwood, tinted to simulate green ivory, and narrow bands of hollywood. The desk flap bears, on the reverse, a pad of purple morocco tooled with gilded scrolls. The interior is furnished with parqueterie surrounding an oval medallion with emblems of music laid in hollywood on a green ground. The returns are parqueted as well as the top, which is guarded by a fretted bronze rail.

Signed, with the impressed mark: M. OHNEBERG, who became a Member of the Paris Corporation, July 7th, 1773. His atelier was in the Rue Traversière St. Antoine.

1124 EIGHTEENTH CENTURY FRENCH MAHOGANY COMMODE  
BY B. V. R. B.

Louis Seize period. On turned tapering supports, furnished with oak leaf chiselled mounts. Fluted ovolو sides and dies, furnished with gilded bronze grape and husk pendants. The rectangular body is fitted with three drawers, of which two bear leafy protruding handles and wreathed oval key escutcheon plates, while the other is panelled with a chiselled, rosetted guilloche bronze frieze. The returns are panelled with beaded gilded bronze mouldings and friezes similar to above. Shaped marble top of the period. Signed, with impressed mark: B. V. R. B.

*4/15*  
Lady Dilke, "French Decorations and Furniture in the XVIIIth Century," page 161.

"With I. Dubois must also be mentioned the remarkable artist who was responsible for the magnificent bureau which had belonged to the Abbé Terray, that we saw, in 1888, at the Exposition de l'Art Français sous Louis XIV et Louis XV (No. 213, 'Secrétaire de l'époque Louis XV en bois de violette, marqueterie de bois de rose, sur fond d'amarante, orné de bronzes dorés et ciselés, formant chutes, contrechutes, sabots et encadrement rocailles avec guirlandes de fleurs.—Signé B. V. R. B. ayant appartenu à l'abbé Terray.' It was exhibited by Mme. la Comtesse Terray, but is, I believe, now in the hands of Mme. Vinde.) It bore the initials B. V. R. B. These letters are still unexplained, but they are to be found on various other works, which, if not so important as this great bureau, are equally fine in style. Amongst these are the fine commode and the table equally superb, belonging to M. Rodolphe Kann, which show the same breadth of outline, the same masterly handling, which attest the after life of the 'Style Louis Quatorze'."

1125 EIGHTEENTH CENTURY FRENCH MARQUETERIE  
GUERIDON

*8/16*  
Louis Seize period. Probably by Leonard Boudin. Oval table on four slender finely tapering cabriole supports of figured amaranth wood, connected by a leaf-shaped tray occupied by a still life composition of delft vases and bottles laid in hollywood and heightened with color on amaranth and citronnier with bands of kinkwood. The broad apron is fitted with one side drawer and one candle slide and is marqueteried with a quatrefoil trellis pattern in colored and scorched woods. The oval top bears a marqueterie picture of a most imaginative design of villages amongst Roman ruins, bridges and a river with boats and ducks, all this laid in a great variety of tinted and scorched exotic woods with small squares of mother-of-pearl inserted to simulate window glass. The top is guarded by a fretted bronze rail. Festooned torch die and knee appliqués and scrolled sabots; wreathed ring handles.

Leonard Boudin became a member of the Corporation, March 4th, 1761.

1126 ADMIRAL HOOD'S EIGHTEENTH CENTURY FRENCH MARQUETERIE COIFFEUSE BY ADRIEN FAIZELOT DELORME

Louis Quinze period. On four chamfered cabrioles; rognon front; gently gondoled returns. Front apron fitted with one drawer and one shaped candle slide, the latter covered with its original jade-green morocco pad tooled with a Greek running border in gold. The top is made in the form of lozenges in three sections, of which the sides are hinged panels covered on the face with holly, tinted and scorched wood marqueterie of carnations on spreading branches. The reverse with geometrically laid, richly figured amaranth; the centre panel acts upon an easel device serving as a stand for a dressing mirror with a hinged and shaped member as a rail; the surface is occupied by floral branches in a formal pattern tied with a ribbon in marqueterie similar to above.

900

Signed, with impressed mark **DELORME**, and the marqueteur's mark **E. H. B.**

Adrien Faizelot Delorme became a member of the Paris Corporation, July 12th, 1748.

Admiral Samuel Viscount Hood (1724-1816), Lord Bridport, one of Britain's most famous naval heroes, was midshipman on Rodney's ship in 1743, lieutenant at the age of 22, and post-captain at 32. During his retirement from active service, 1778-80, he was Commissioner of the Dockyards at Portsmouth, but went to sea again under Admiral Rodney as second in command of the North American Squadron. Hood took part in several famous naval engagements in 1781-2, notably that of Dominica, for his share in which he was granted an Irish peerage. He was elected Member of Parliament for Westminster in 1784, and was appointed a Lord of the Admiralty. Four years later he took command of the British fleet in the Mediterranean, and in 1796 was made a viscount. He was especially strong as a tactician, and his junior officer, Horatio Nelson, acknowledged his indebtedness to him in that particular, and, upon his retirement, wrote: "The Fleet must regret the loss of Lord Hood, the best officer, take him altogether, that England has to boast of; great in all situations which an admiral can be placed in."

[SEE ILLUSTRATION]



ADMIRAL LORD HOOD'S LOUIS QUINZE FRENCH  
MARQUETERIE COIFFEUSE

[1126]

1127 EIGHTEENTH CENTURY FRENCH TULIPWOOD AND MARQUETERIE "BONHEUR DU JOUR" BY PIERRE ROUSSEL  
(EBENISTE DU CABINET DE LA REINE)

Louis Quinze period. Made in two portions, the lower part resting on four chamfered cabriole supports, the richly figured wood not hidden by knee appliqués; supports are connected by four-sided and shaped tray occupied by emblems in light and tinted woods on a scorched tulipwood ground. The body is serpined on three sides, furnished with borders of Chinese flower pots with spreading branches, and bears a centre drawer with writing fittings and a desk slide, the latter covered with its original sapphire-blue moire pad bound by finely tooled galloon. The upper part is moulded and bears again emblems of scorched and colored marqueterie. The upper portion is formed by a cabinet with straight front and bowed back, fitted with two doors and one centre drawer; with moulded cornice and crowned by shaped wooden gallery. The cabinet, as well as the rail, is covered with a great variety of double-handled flower urns, Chinese flower pots and bands of straight-grained rosewood. Rocaille escutcheons and original bronze key.

Pierre Roussel was admitted to the Paris Corporation, August 13, 1771.

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY FRENCH TULIPWOOD AND  
MARQUETERIE "BONHEUR DU JOUR"  
BY PIERRE ROUSSEL

1128 EIGHTEENTH CENTURY FRENCH ARCHITECT'S DRAWING  
TABLE BY GEORGES JACOB

Louis Seize period. The rectangular body, covered with the richest mahogany and amaranth veneers, rests on four square tapering supports panelled with reeded bronze mounts; fluted dies are headed by circular engraved rosettes. The aprons are panelled with beaded bronze mouldings and the front is fitted with a long drawer enriched with reeded bands of ormolu and furnished with uncommon festooned drop handles. *204* The drawer bears, on the interior, a desk slide covered with the original gold tooled calf pad, which discloses fittings of three drawers with engraved bronze knobs and two sliding drawers. The top, guarded by a bronze moulding, is hinged to raise and form a draughtsman's board and lectern on easel supports which are worked on adjustable brackets; it is inlaid with a fine band of hollywood.

Attention must be called to the perfection of cabinet work which has preserved the ingenious contrivance in perfect working condition up to the present day.

Georges Jacob became a member of the Paris Corporation, September 4th, 1765.

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY FRENCH ARCHITECT'S DRAWING  
TABLE BY GEORGES JACOB



[1129]

1129 EIGHTEENTH CENTURY FRENCH CORALWOOD AND MARQUETERIE ENTRE-DEUX BY ETIENNE LEVASSEUR

Louis Seize period. On four tapering and fluted turned supports, flutes panelled with brass members; finely engraved, reeded and beaded mounts. Supports connected by a shaped tray guarded by fretted bronze rail, and covered with a coffered parqueterie of satinined coralwood and thuyawood, with small lines of hollywood. The shaped apron bears one centre drawer and is panelled with egg and leaf chiselled bronze mounts; dies occupied by square oak leaf rosettes. Original white marble top guarded by moulded and fretted bronze gallery.

Attention must be drawn to the careful workmanship displayed in this table.

Etienne Levasseur, Faubourg St. Antoine, was admitted to the Paris Corporation, December 17th, 1766. He became Fournisseur du Petit Trianon et des Maisons Royales and was considered amongst the foremost ébénistes of his time. Braving the opposition of the ultra-conservatives and the danger of being called an Anglophil, he was one of the first to achieve effects of serene dignity by applying mahogany veneers to large surfaces.

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY ROSEWOOD COMMODE  
BY I. DUBOIS

[1130]

1130 EIGHTEENTH CENTURY FRENCH ROSEWOOD COMMODE  
BY I. DUBOIS

Louis Quinze period. Bomb body covered with diagonally laid rosewood veneer in shaped panels with enrichments of tinted floral marqueterie sprays and surrounded by fine lines of hollywood and veneers of amboyna wood. The lines of the panels are closely followed by richly chased scroll and cartouche mounts which give the impression of architectural perfection. The key escutcheons are carefully placed as parts of the pattern. The gracefully curved cabriole supports are faced by cabochon scroll knee appliqués superbly composed and terminating in husk patterns and finely moulded scroll feet.

*3800*  
The reference to Dubois' table at Hertford House made by Lady Dilke, Page 202, may be readily applied to this magnificent commode. (*Formerly owned by the Dowager Countess Howe*)

[SEE ILLUSTRATION]

2110  
1131 EIGHTEENTH CENTURY FRENCH TULIPWOOD SECRÉTAIRE À ABATTANT BY ADRIEN FAIZELOT DELORME

Louis Quinze period. Upright case with front and sides moulded with an uncommon undulation, the front fitted with a long desk flap, one book slide and two drawers, the latter concealing fittings of oak, shelves and one panelled door. The desk flap uncovers a system of four drawers and a number of pigeonholes of figured rosewood. The front is designed to appear as a médaillier, with richly figured veneers laid in squares of tulipwood sectioned by borders of thuyawood and stiles of straight-grain hollywood. The returns are similarly veneered. Each panel is furnished with a rose of gilded bronze in high relief and baroque escutcheons magnificently chiselled with motifs of flying eagles, roses and rocaille leaves. The desk slide bears a handle with a protruding head of a grotesque. The sides are completely covered with ovolو gilded bronze columns of the Corinthian order, fluted and enriched with climbing oak leaves and flowered fruit festoons. The base is made entirely of gilded bronze mounts with feet of voluted cartouches and aprons composed of horizontal floral garlands centering upon a baroque shell. Original moulded red griotte marble top. Original steel key crested by the full armorial bearings of the Comte de Desure de Chavigny de Planchoury.

The successful and independent effort to conceal the unconventional form of the secrétaire à abattant places this desk amongst the most desirable pieces of French ébénisterie.

Adrien Faizelot Delorme became a member of the Paris Corporation, July 12th, 1748.

[SEE ILLUSTRATION]



LOUIS QUINZE FRENCH TULIPWOOD SECRETAIRE  
À ABATTANT BY ADRIEN FAIZELOT DELORME

1132 THE EARL OF STRATHMORE'S EMBROIDERED LOUIS  
SEIZE DRAWING ROOM SUITE WITH FRAMES BY GUIL-  
LAUME BOUCAULT

Comprising six armchairs and a settee. On moulded cabrioles connected by undulated and guilloche carved seat rails which are enriched with festooned rosettes; bowed back carved similarly and crested with emblems of love-birds, moulded and voluted arms. The seat is framed by an uncommon moulded and guilloche carved rail; backs and seats covered with Gobelins embroidery composed of a great variety of stitches and depicting groups of spiritedly drawn figure subjects; French Chinese personages, rustics, gallants, grotesques and other figures suggestive of the Italian comedy dressed in minutely worked lace costumes among tropical trees and flowers and balustrades worked in multicolored softly shaded silks on a cream ground. The six armchairs are on scrolled and voluted cabriole supports with gracefully serpined and acanthus-carved seat rails; moulded shield-shaped backs, voluted arms and finely fluted scroll armrests. The seats and backs are covered with Gobelins embroideries; the seats with bear-tamers, rustic dancers, musicians, mountebanks and buffoons; the figures worked in brightly colored ribbon stitch flanked by climbing baroquely scrolled flower bushes and an infinite variety of imaginative subjects all worked on a cream silk ground. The backs are all composed of flower vases filled with spreading flowers in full bloom, each designed in an independent manner in greens, orchids, and golden tans. The arm pads are done in a delightful trellised silk embroidery. (7)

The maker of these exceptionally fine frames, Guillaume Boucault, was admitted to the Paris Corporation, December 17, 1776.



THE EARL OF STRATHMORE'S EMBROIDERED LOUIS SEIZE  
DRAWING ROOM SUITE

[1132]



THE EARL OF STRATHMORE'S EMBROIDERED LOUIS SEIZE  
DRAWING ROOM SUITE

[1132]

1133 EIGHTEENTH CENTURY FRENCH ROSEWOOD LADY'S  
SECRETAIRES BY C. CORDIE

Made in two portions: the lower supported by slightly cabrioled chamfered legs with leaf-carved sabots. The apron is fitted with two small drawers and veneered with rosewood and inlaid with bands of satin-wood. The returns are panelled in a similar manner. Hinged top forming a writing pad with original green morocco tooled leather covering. Fitted on each end with two doors and in the centre with a slide, each enclosing a compartment. The upper part is composed of a tambour front cabinet, below which are two small drawers and one pigeon-hole. The returns, reverse and top part inlaid in a manner similar to the lower.

1134 EIGHTEENTH CENTURY FRENCH ORMOLU CLOCK BY LE  
NEPVEU AU PARIS

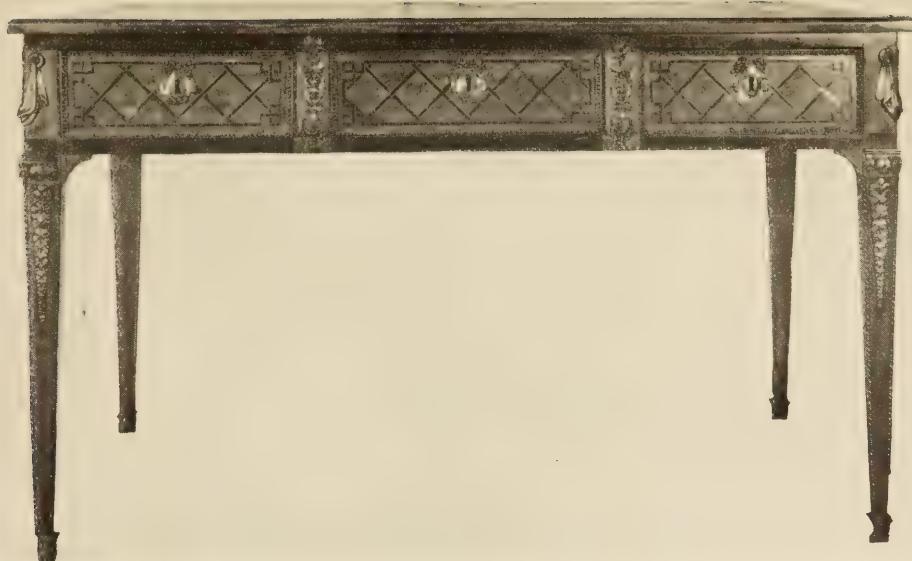
The shaped stand is supported by four turned feet and inset in the front and at the sides with panels of gilt bronze in a scroll and leaf design. Drum case supported by draperies. On the left is a warrior and on the right a winged amour holding a flag.

1135 TWO EIGHTEENTH CENTURY BRONZE AND MARBLE  
THREE-LIGHT GIRANDOLES

Louis Seize period. In the form of draped female figures in bronze, holding cornucopiae which support three scroll and leaf-carved arms from which hang festoons. From the centre arises an urn with leaf-carved supports draped with festoons on drum-shaped bleu turquin marble pedestals, with festoons of leaves and flowers carved in relief; on square gilt bronze stands. (2)

1136 EIGHTEENTH CENTURY FRENCH ROSEWOOD AND MAR-  
QUETERIE GUERIDON

Louis Quinze period. On chamfered cabriole supports gracefully tapering into cabochon sabots, connected by leaf-shaped tray covered with a rosetted and diapered marqueterie of citronnier, hollywood and bands of tinted jade-green and of straight-grain tulipwood. The oval body is similarly adorned, and fitted with one centre drawer. Bronze die appliqués of a honeysuckle pattern. The top bears a rosewood border surrounding a tooled leather pad and is guarded by a fretted gallery.



EIGHTEENTH CENTURY FRENCH MAHOGANY AND  
MARQUETERIE CENTRE WRITING TABLE  
ATTRIBUTED TO ETIENNE LEVASSEUR

[1137]

- 1137 EIGHTEENTH CENTURY FRENCH MAHOGANY AND MARQUETERIE CENTRE WRITING TABLE, ATTRIBUTED TO ETIENNE LEVASSEUR

Louis Seize period. On four tapering square supports enriched with oak leaf pendants, finely engraved fillets, spade sabots and capitols of an uncommon acanthus pattern; festooned dies. The front is fitted with three drawers panelled with beaded bronze baguettes and occupied by diapered marqueterie of hollywood, rosettes, and bands and meanders of thuyawood. The drawers are sectioned by panels of satinwood with magnificently designed mounts of festooned and rosetted cartouche key escutcheons. The reverse and returns are composed in a similar vein. Original gilded and richly tooled dark brown morocco pad and moulded bronze guard.

Levasseur was admitted to the Corporation, December 17th, 1766. For brief account of the importance of Levasseur *vide* note following Number 1129.

[SEE ILLUSTRATION]

## 1138 BUREAU À CYLINDRE BY JEAN HENRI RIESENER

A rosewood and marqueterie secrétaire, in outline almost identical with the celebrated Bureau du Roi made for Louis Quinze by order of the Marquise de Pompadour.

Signed, under marble slab, with impressed mark: J. H. RIESENER.

It is made in two portions. The lower part forming a maître ébéniste kneehole table, faced on two sides by motifs of covered urns in scorched woods on a reserve of citronnier, framed by bands of thuyawood and satinwood and surrounded by diagonally laid veneers of rosewood. The centre is furnished with a finely drawn landscape with figures and houses in exotic and tinted woods with bands of thuya and holly wood inlaid on a ground of amaranth. Five drawers. The kneehole is outlined with inlays of gilded bronze; supports of chamfered and incurved cabrioles enriched with bronze mounts and dragon-claw sabots. The chamfered ends bear guilloched and festooned torch appliqués; these mounts are designed by Martincourt.

The upper portion bears a cylindrical desk slide covered with a cartouche of emblems laid in tinted woods with a lavish application of thuya and holly woods, also two reserves with trophies on a ground of geometrical inlays of rosewood; gilded acanthus-leaf handles.

The interior is fitted with a system of drawers and pigeonholes richly marqueteried to harmonize with the exterior. The cylindrical portion is headed by an entablature fitted with one centre drawer and covered with a rich veneer of amaranth interrupted by a meander border of marqueterie and furnished by cornice mounts of acanthus; a fretted gallery guards, on three sides, a bleu turquin d'Italie marble slab.

Illustrated and described in the July, 1922, issue of "The International Studio."

Jean Henri Riesener, the most celebrated cabinet maker of his time, was born at Gludbeck near Cologne in 1725. He emigrated to Paris as a young man and was first heard of as working at the Gobelins under the renowned Jean François Oeben, purveyor to the Marquise de Pompadour. He is mentioned in the inventory drawn at the time of Oeben's demise in 1767, as "Premier Garçon"—Foreman.

In the same year Riesener married Oeben's widow and took full possession of a plant then at the Arsenal, which had become a treasure store of rare woods, rich veneers, and magnificent bronze mounts, plans and maquettes by the illustrious designers of the time, and the nearly finished "Bureau du roi," which in 1769 was delivered to the king at Versailles. "This desk of all desks," bearing Riesener's signature, its incomparable marqueterie, color, bronze mounts and the ingenuity of the newly designed "roll top" device found a host of admirers, and Riesener received numerous orders from the Dauphine, foreign sovereigns and wealthy bourgeois to execute similar bureaux, of which the above described is a particularly sumptuous example. In 1767 Riesener

had become a maître ébéniste and a member of the corporation. Nine years later, in 1776, we can judge the royal and popular esteem given to his creations by his stupendous fortune of 504,571 livres (stated in his second marriage contract) not including his artistic and other properties.

For nearly twenty-five years Riesener towered above his rivals and none of the vagaries of public fancy could induce him to lower his artistic standard. The private apartments of the Queen at Trianon and Versailles abounded in secrétaires, commodes, and tables signed by the master for whose genius the Queen showed a fervent admiration.

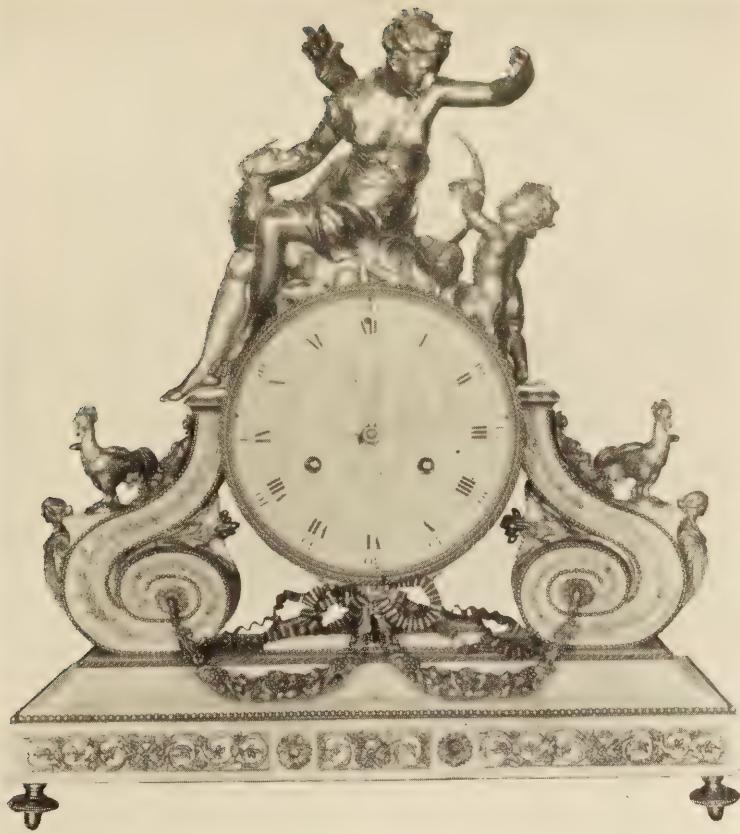
The Revolution and the passing of that poetic luxury which graced human life during nine-tenths of the eighteenth century dethroned also the king of the cabinet makers. He died in 1806, a poor man.

1139 EIGHTEENTH CENTURY FRENCH BRONZE AND MARBLE  
MANTEL CLOCK MADE BY LECHOPIE, PARIS. BRONZES  
BY SAINT GERMAIN

Louis Seize period. Circular porcelain and calendar dial surrounded by finely chased ormolu rim resting on voluted brackets of white marble with bead and oak-leaf enrichments in gilded bronze, and floral garlands rising from the centre of the volutes. Oblong moulded marble base with panels of fretted and scrolled mounts and marguerite rosettes; the brackets are flanked by mermaid bodies, bear finials of Gallic cocks with outspread wings and are crested by a group representing Diana, the Huntress, with putto, hound and emblems.

3140

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY FRENCH BRONZE AND MARBLE CLOCK  
BY LECHOPIE, PARIS. BRONZES BY SAINT GERMAIN

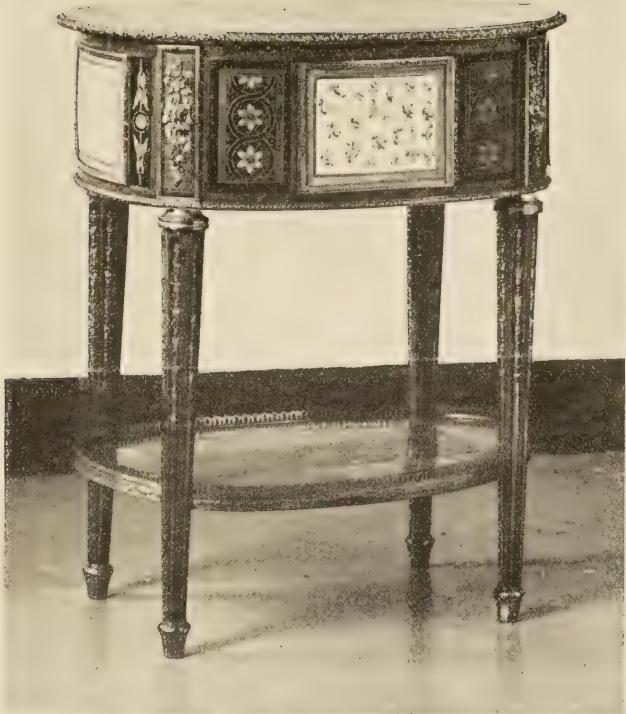
[1139]

1140 EIGHTEENTH CENTURY FRENCH MARQUETERIE GUERIDON (LADY'S WRITING TABLE) BY NICHOLAS LANNUIER, WITH ITS ORIGINAL "PATE TENDRE" SEVRES PLAQUES

Louis Seize period. Oval body occupied on four sides by porcelain medallions designed and made for this table at the Royal factory of Sèvres. They are rectangular in shape and painted in the Queen's favorite pattern of detached rosebuds on a white ground with a border of bleu de ciel and lines of gold. The panels are surrounded by frames on gilded bronze finely chased with acanthus, and they are flanked by vertical marqueterie panels of rosetted guilloche and Greek borders in holly, tulip and tinted woods. Die panels with bronze fruit festoons in low relief. The tapering and fluted supports are furnished with fillets of husks and are connected by an oval tray marqueted with meanders and rosettes on rosewood and guarded by richly chiselled fretted rail. Similar marqueterie appears on the oval top which is guarded by a guilloche baguette of gilded bronze. The apron is fitted with one deep drawer with writing compartments and the original silver ink and sand bottles and a shaped slide.

Nicholas Louis Cyrille Lannuier, Rue St. Thomas du Louvre, was admitted to the Paris Corporation, July 23rd, 1783. He was renowned as a maker of "tables mécaniques" (secrétaire). The table above described closely resembles the jardinière belonging to Alfred C. de Rothschild, Esq. and illustrated in Seymour de Ricci's book, page 94. The above table was illustrated in the July, 1922, issue of "The International Studio."

[SEE ILLUSTRATION]



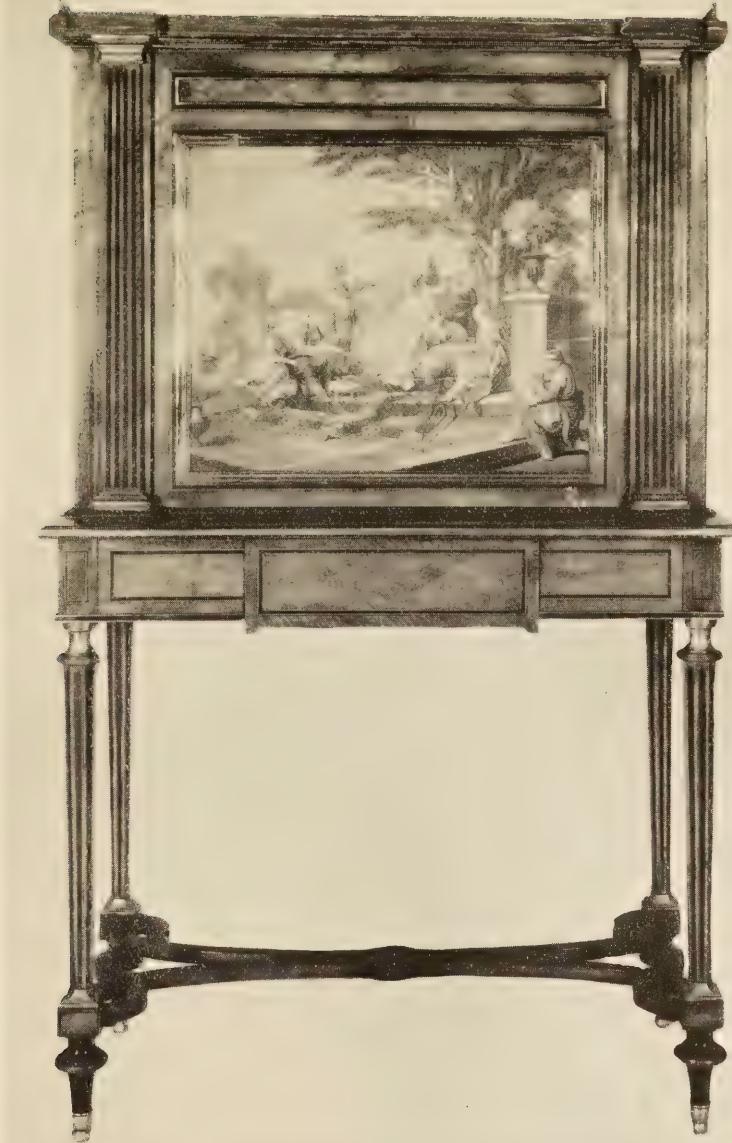
EIGHTEENTH CENTURY FRENCH MARQUETERIE GUÉRIDON BY  
NICHOLAS LANNUIER, WITH ITS ORIGINAL "PÂTE TENDRE"  
SÈVRES PLAQUES

[1140]

1141 EIGHTEENTH CENTURY FRENCH SERRE-BIJOU, WITH  
LARGE "PATE TENDRE" SEVRES PLAQUE BY PITHOU  
LE JEUNE

Louis Seize period. Made in two portions: the upper panelled and occupied by a plaque of "Pâte Tendre" (soft paste) Sèvres porcelain of great rarity and unusual size. This painting on porcelain depicts the Comtesse du Barry, dressed "à la Turque" in ample oriental garments of gray and rose, holding in her right a nargileh, seated on a dais covered with huge brocade cushions and her feet resting on an oriental rose-colored carpet. She is surrounded by attendants, also in oriental costume, and servants with trays and refreshments. To the right and left are trees and balustrades with urns filled, one with a fruit-laden orange tree, another with azaleas in bloom; applied in softest multicolored enamels. The porcelain panel is framed in a broad, engraved bronze baguette and is topped by a panel of parqueterie. It is flanked by protruding fluted Doric pilasters with engraved bronze plinths and capitols. The returns are panelled with bronze mouldings surrounding parqueterie patterns on a body of richly figured satinwood; one side is fitted with a door. The lower portion rests on slender tapering supports fluted with light and dark woods and enriched with engraved bronze mounts. The returns are panelled with marqueterie, the front occupied by a shaped parqueted key panel. Interlaced ribbon stretcher. Original shaped bleu turquin marble top, with fretted and engraved gallery.

[SEE ILLUSTRATION]



EIGHTEENTH CENTURY FRENCH SERRE-BIJOU, WITH LARGE  
“PÂTE TENDRE” SEVRES PLAQUE BY PITHOU LE JEUNE

[1141]

1142 TWO EARLY EIGHTEENTH CENTURY FRENCH ROSEWOOD  
AND MARQUETERIE ENCOIGNURES

Regence period. Serpentine front fitted with a door covered with a design of bouquets of flowers, tropical birds in precious and colored exotic woods, framed with scrolled bands of satinwood and kingwood, shaped sides inlaid in similar manner, on a bracketed base in rich scroll appliqués and scroll shoes. Bronze key escutcheons. Shaped Griotte marble tops. (2)



[1143]

1143 EIGHTEENTH CENTURY FRENCH GUERIDON AND WRITING TABLE

Louis Quinze period. On slender chamfered cabriole supports with husk inlays on a ground of citronnier with bands of thuyawood and ebony; scroll bronze sabots and leaf and husk knee appliqués. The supports are connected by leaf-shaped tray marqueted with colored and scorched exotic wood reserves on a rosewood ground. The oval body is similarly treated and fitted with one long drawer with writing pigeonholes at one end and a book slide covered with tooled morocco pad in the centre. Original richly figured Languedoc marble top with fretted bronze rail.

[SEE ILLUSTRATION]

*80* ✓ 1144 EIGHTEENTH CENTURY FRENCH ROSEWOOD AND MARQUETERIE COMMODE

Louis Quatorze period. Kettle-shaped body with gracefully serpined front covered with a holly and tulip wood veneer pattern of a flower urn with spreading rose branches on amaranth veneer, laid diagonally and framed by broad bands of rosewood which cover the shaped return. The chest is fitted with two long and two short drawers of various sizes furnished with gilded uncommon bronze escutcheon plates of roccaille shell pattern with cresting of the Este Eagle; with its original Languedoc marble top.

*110* ✓ 1145 EIGHTEENTH CENTURY FRENCH DRESDEN PORCELAIN AND ORMOLU CLOCK

Shaped leaf and scroll carved base upon which stand a male and female figure of Dresden porcelain. At the back is a clock in a leaf-carved and shell case, on either side of which is a tree holding various colored porcelain flowers. On either side of the figures is a bobèche and candle holder in a fretted, flower and leaf design.

*110* ✓ 1146 TWO EIGHTEENTH CENTURY CHINESE CELADON GREEN PORCELAIN DRUMS

On English ormolu stands of the Georgian period. Cylindrical bodies simulating drum-shaped caskets with studded rims invested with a brilliant transparent celadon glaze. The stands of four sphinx bodies with egg and leaf members, and a base of red porphyry. The centre is enriched with a belt of festoon and lion mascarons. On the top appear Foo Dogs invested with multicolored enamels, resting on engraved draperies in folds. (2)

GIOVANNI CIPRIANI, R.A.

ANGLO-ITALIAN, 1727-1820

*483* ✓ 1146A FOUR SEASONS

Four oval medallions painted on canvas, each occupied by single female figure, draped in classic garb, in postures and with emblems characteristic of the seasons of the year.

These panels, designed for an English hall of the Adam period, were engraved by Bartolozzi.

1147 EIGHTEENTH CENTURY FRENCH GUERIDON

Louis Quinze period. On gracefully curved cabriole supports enriched by finely gilded beaded ormolu mounts terminating in cabochon sabots and crested by a shield-shaped rosetted appliquéd. The gondoled front is fitted with three drawers furnished with richly gilded and chased lyre-shaped escutcheon plates. The entire body is of rosewood panelled with broad bands of coralwood and narrow bands of thuyawood. The shaped top is covered with its original morocco pad, guarded by bronze rail.

1148 EIGHTEENTH CENTURY FRENCH ROSEWOOD GUERIDON

Early Louis Seize period. On chamfered cabriole supports furnished with voluted bronze mounts at the knees and moulded fillets terminating in leaf-enriched pieds de biche sabots. The front is fitted with three drawers furnished with reeded drop handles and panelled with acanthus-leaf mounts; front returns and top are covered with a parqueterie pattern of holly and rose wood. The sides bear acanthus and husk festoon appliqués; the top a fretted bronze guard rail.

1149 EIGHTEENTH CENTURY FRENCH PARQUETERIE LADY'S  
SECRETaire BY ABRAHAM HOFFMANN

Louis Quinze period. Gently flaring and arched front, gondoled returns and back, resting on four finely tapering cabrioles. The front is fitted with one long and two small drawers enriched with protruding rectangular and shaped panels. The hinged desk flap is shaped at the top and uncovers a cabinet of four serpentine drawers, shelves and pigeonholes and a concealed compartment. The entire body is covered with an uncommon tulip and holly wood veneer of parqueterie patterns with the exterior of the desk flap bearing a trellised cartouche designed to simulate a wrought-iron transom, through which can be seen cofferings in light colored wood. Rocaille key escutcheons and sabots. Finely chased fretted gilded bronze handle.

Signed with impressed mark:—A. H., M. E. (Abraham Hoffmann, maître ébéniste).

Abraham Hoffmann became a member of the Corporation of Master Cabinet-Makers, November 27th, 1776. He was renowned for his skill in laying marqueterie mosaics and also as a sculptor. In 1778 he became "Fournisseur des Bâtiments des menus plaisirs."

1150 EIGHTEENTH CENTURY FRENCH ROSEWOOD AND MA-  
HOGANY COMMODE

Louis Quinze period. Bow front fitted with three drawers; leaf and scroll carved panel and handles; flowered shell and scroll carved key escutcheon plates. The returns in a similar manner. Leaf-carved sabots. Richly figured brown and white marble top.

*210*

1151 EIGHTEENTH CENTURY FRENCH MAHOGANY WRITING TABLE

Louis Seize period. On tapering fluted turned supports headed by bronze rings; the body is panelled with finely beaded bronze mounts surrounding veneers of picked citronnier; the front bears one drawer containing a desk slide of citronnier furnished with a tooled and gilded green morocco pad of unusually beautiful color and with compartments. The drawer is oak-lined. The top is furnished with a guard rail patterned with vase-shaped balustrades.

*124*

1152 EIGHTEENTH CENTURY FRENCH MARQUETERIE COM-  
MODE BY FRANCOIS REIZELL

Louis Quinze period. Blocked and shaped front with chamfered sides and gently curved cabriole supports. The front is fitted with two long drawers and covered with marqueterie motifs of unusual imagination and gayety; the centre with musical trophies of hollywood and amaranth, with ribbons and leaves tinted bright green laid as reserves on an amaranth ground with interlaced meanders and bands to simulate green ivory; this panel is flanked by two others designed with flower urns above, which are suspended from festooned draperies of scorched hollywood enlivened by leaves tinted bright green; above are narrow trellis bands holding motifs of quatrefoil on an olive-green ground. The returns are covered with similar marqueterie, while the stiles are veneered with uncommon reserves in pennant form which, as well as on the supports, are laid with precious woods in herringbone pattern. Finely gilded cabochon shoes and rosetted ring drop handles. Original moulded noire antique marble top.

Signed, with impressed mark: FRANCOIS REIZELL, (Maître Ebéniste), who became a Member of the Paris Corporation, February 29th, 1764.

*875*

1153 EIGHTEENTH CENTURY FRENCH ROSEWOOD LIBRARY  
TABLE

Louis Quinze period. On gently cabriole supports veneered with straight-grain rosewood and furnished with scroll and leaf carved gilded bronze knee appliqués and terminating in "pied de biche" sabots. Slightly curved front with three drawers covered with a straight and figured rosewood veneer and furnished with leaf and scroll carved protruding handles. The reverse bears three jib drawers and is similarly veneered and mounted. The returns bear a scroll, leaf and flower carved motif. The shaped top is covered with a black morocco pad with a tooled scroll and leaf border, and is surrounded by a band of rosewood, guarded by a gilt bronze moulding.

1154 LARGE EIGHTEENTH CENTURY LOUIS SEIZE FRENCH  
AUBUSSON CARPET WOVEN BY THE CELEBRATED  
MASTER WEAVER W. CHOCQUEEL.

The centre worked in a design of a wreath in grisaille and surrounded by a conventionalized design of festoons of leaves, flowers and scrolls worked in white on a rose ground, the whole surrounded with a scroll border. The outer border is composed of oval and hexagonal medallions of flowers with motifs of two-handled urns on either side; these are worked on a ground decorated with leaves and scrolls in grisaille. Signed, Mme (Maître) W. CHOCQUEEL.

*Size, 23 feet 8 inches x 17 feet 9 inches.*

1155 TWO EIGHTEENTH CENTURY FRENCH MARQUETERIE  
ENCOIGNURES BY JEAN FRANCOIS OEBEN

Louis Quinze period. The body is covered with a finely figured veneer of rosewood. The bowed fronts are fitted with two doors occupied by a shell-shaped reserve of colored marqueterie designed with a bouquet of spreading garden flowers and branches with tropical birds and butterflies perched upon them, the stems tied with a ribbon, on a ground of coralwood. The outlines of the reserve are closely followed by scrolled and gilded rocaille mounts. Each door bears a finely chiselled key escutcheon. The protruding sides are gently cabrioled and are furnished with fretted knee appliqués and scrolled sabots. Original Languedoc marble top.

These cabinets illustrate the perfection of color achieved in the veneers of this greatest disciple of Boule. (2)

1156 EIGHTEENTH CENTURY FRENCH AUBUSSON TAPESTRY  
DRAWING ROOM SUITE: SET OF TEN CHAIRS AND ONE  
SETTEE

Louis Seize period. On tapering fluted supports, bold rim carved front; carved shield-shaped back; sloping arms and armrests. Backs and seats covered with Aubusson tapestry designed with oval floral vignettes with interlaced festoon draperies falling from a tasselled canopy done in soft rose-greens, blues and golden-yellows on a cream ground. (11)

1157 EIGHTEENTH CENTURY MARQUETERIE BUREAU A  
CYLINDRE

Early Louis Seize period. Rosewood body on gently curved cabriole supports, slightly gondoled and flaring front fitted with three drawers. Each cupboard with parqueterie veneers of kingwood and others tinted green and furnished with cartouche escutcheon key plates in the classical taste. The drawers are headed by a slide with two leaf pull handles, which act upon a cylindrical cover occupied by a marqueterie motif in colored scorched and tinted woods of a Mediterranean harbor scene with tall fortresses and a frigate in the background and a variety of small figures in the foreground, framed in interlaced bands of satin-wood and flanked by two reserves of floral brocades on a tulipwood ground. The returns are gondoled and covered with parqueterie veneers as well as the dome top, guarded by a fretted bronze rail.

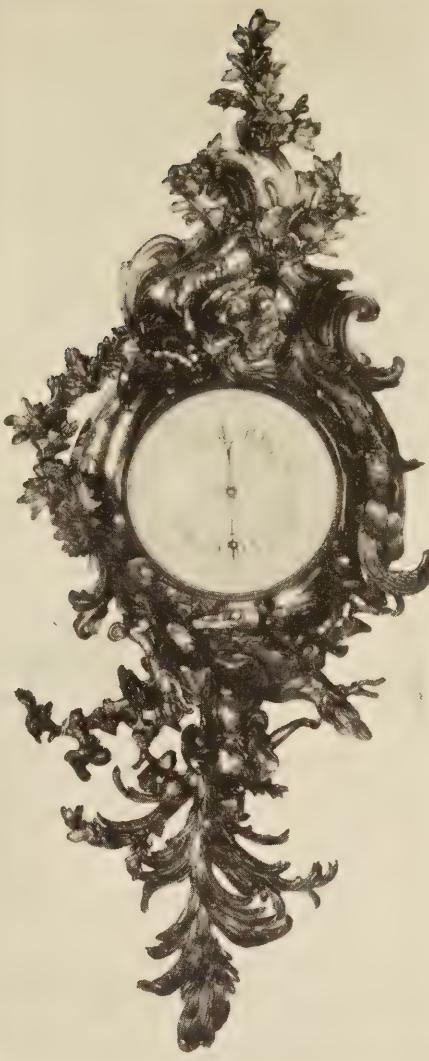
1158 SIXTEENTH CENTURY BRUSSELS TAPESTRY BY GUIL-  
LAUME DE PANNEMAKER: "FROM THE SIEGE OF TROY"

The centre is occupied by the upstanding figure of Achilles bending over Hector's body. Achilles appears in gold and crimson armor with feather-crested helmet. To the left are Greek horsemen and warriors on foot in magnificent armor of crimson, green, blue, and gold. To the upper right is laid a harbor scene with the burning fortress and villages, turreted castles, and the sea filled with the ships of a war fleet manned with soldiers carrying spears, some at full sail, others resembling gondolas and row boats of the type used in the Middle Ages. Woven in bright multicolored silk. Broad and exceptional border on four sides with flower urns resting on caryatid scrolls. The top and bottom also with vignettes of formal gardens in which can be seen figures carrying water jugs and a war hunt with warriors in mediæval costume, the sides with vignette of a festive boat ride, with the bow of the ship designed as an arbor with eight small figures in richly colored costumes, and another of a royal hunt with a falcon, both in frames of ribbon-clad colonnades; the top with allegorical figures and a canopy and the bottoms with two seated figures holding a lute and a lyre surrounded by emblems of music and symbolic animals. The blue galloon is signed with the Brussels mark and the monogram G. de P. Size, 14 feet x 15 feet.

1159 TWO EIGHTEENTH CENTURY FRENCH ORMOLU CARTELS  
BY GODEFROY

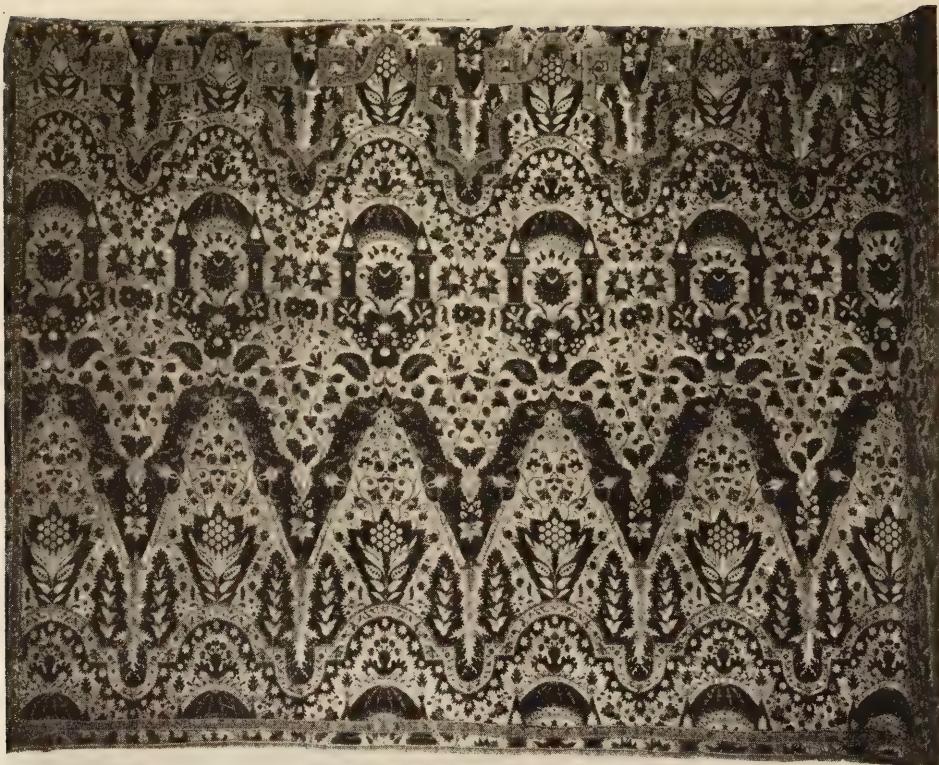
Louis Quinze period. Circular porcelain dials surrounded by magnificent rocaille scrolls with floral wreath enrichments upon which are reclining spirited modelled winged putti. The crestings are occupied by groups representing the Huntress Diana seated under a bush of boldly spreading leaves. The drum, concealing the movement, is fretted and engraved. Original fire gilding. (2) (*Formerly owned by Lady Lucas*)

[SEE ILLUSTRATION]



TWO LOUIS QUINZE ORMOLU CARTELS BY GODEFROY

[1159]



WAINSCOT OF SEVENTEENTH CENTURY CUT AND UNCUT  
VELOURS À RAMAGES

[1160]

1160 WAINSCOT OF SEVENTEENTH CENTURY CUT AND UNCUT  
VELOURS À RAMAGES

Louis Quatorze period. Genoese "chiselled" velvet panels, made for Charles II of England, done in two-tone emerald-green in designs of canopied pavilions composed of turreted Ionic columns supporting domes framing bold sunflower patterns and surrounded by climbing marigold branches. Arched and scroll-enriched pediment border. The lower design is composed of points with a wealth of cut and uncut leaves and flowered branches, some with quatrefoil and some with scroll petals; the whole done on a cloth of gold ground, each panel trimmed with its original tasselled silk galloon. (*From the Baroness Zouche of Haryngworth, England*)

The unusually imaginative design and the large and "usable" quantity of this extraordinary fabric make these hangings compose a wall covering of entrancing beauty.

[SEE ILLUSTRATION]



LILLE HAUTE-LISSE TAPESTRY BY GUILLAUME WERNIER  
ABOUT 1730

[1161]

1161 LILLE HAUTE-LISSE TAPESTRY BY GUILLAUME WERNIER, ABOUT 1730

Don Quixote appears in a full suit of armor bidding farewell to Sancho Panza, who is about to depart for the "Islas Asnarias," as their newly appointed governor. He wears rose-colored hose. Sancho Panza is stooping before him with a sanctimonious expression. He is covered with a superb rose-colored cloak and holds in his hand a turban of the same tint dressed with a white ostrich feather. Beyond are knights and ladies flanking Rosinante, the sumptuously caparisoned charger of Don Quixote who is turning her back on the onlookers. To the left are trumpeting heralds on horseback, guards, and peasants grouped in front of the Duke's palace, which is screened with a group of trees. To the right are the Duke and Duchess in their royal robes, surrounded by court attendants seated in front of a fountain of the most imaginative composition. A court attendant in colored velvet is holding Sancho's ass, which is covered with a superb crimson velvet cloak, trimmed with rose-colored ribbons. The background is of formal gardens, the Duke's castle and hills beyond. (From *Cornelia, Countess of Craven, Combe Abbey, Coventry*)

*Size, 9 feet 9 inches x 19 feet 4 inches.*

[SEE ILLUSTRATION]

1162 BRUSSELS HAUTE-LISSE TAPESTRY BY JOSSÉ DE VOS,  
ABOUT 1700: ALEXANDER'S VICTORY ON THE PLAINS  
OF ISSOS AFTER THE CARTOON BY CHARLES LEBRUN

The centre and left background are occupied by the host of fleeing Persians with horsemen and horses, clad in mail of gold, and the helpless figure of the Great King Darius in his war chariot shielded by a hotly defended archway. To the right appears the youthful figure of Alexander in blue mail with a red cloak thrown around his shoulders, seated on his white charger, Bukephalos, and followed by the Macedonians on horse and on foot, who relentlessly pursue the enemy.

Noteworthy are the dignity of this brilliant composition of scores of human bodies in motion and the harmony of colors with the foreground in blues, crimsons, and blue greens, and the background in soft monochrome sepia. The upper right and left background in verdure with an eagle hovering aloft.

*Size, 10 feet x 18 feet 8 inches.*

A set of four Alexander battles closely resembling, but infinitely less brilliant in color, the tapestry described above and known to be by the same master weaver, hangs in Hampton Court Palace.

[SEE ILLUSTRATION]



cf. 15.43.30<sup>2</sup>

BRUSSELS HAUTE-LISSE TAPESTRY BY JOSSÉ DE VOS, ABOUT  
1700: ALEXANDER'S VICTORY ON THE PLAINS OF ISSOS, AFTER  
THE CARTOON BY CHARLES LEBRUN

SET OF THREE EARLY EIGHTEENTH CENTURY BRUSSELS  
HUNTING TAPESTRIES BY JEAN BAPTISTE DE VOS  
AFTER VAN DER MEULEN (COURT PAINTER  
TO LOUIS QUATORZE)

NUMBERS 1163-1165

1163 LE MATIN DE LA CHASSE

In the centre appears the figure of the young Royal Huntress dressed in a blue velvet hunting jacket trimmed with gold and lined with crimson. On her tight-fitting bodice she wears a bouquet of white flowers. On her hair, snugly tied with flying ribbon, is a feathered "marquise" head-dress. She is accompanied by a young nobleman in scarlet and gold. The Princess is about to mount her white steed, aided by her groom liveried in scarlet and gold. To the left are the horses held by grooms in green and tan velvet and on the ground is seated an attendant in blue velvet, in charge of the hounds, and beyond, the attendants on horseback, one of whom is seen leading a horse. To the right a group of servants, of which one, a woman, in a curiously striped cloak, holds an owl and a whip. The entire upper background is filled with the columnar porch of a château, an arbor of engaging design and, beyond, formal gardens with fountains and clipped walks with statues under arches, in the softest blue-greens and golden tans. The formal acanthus-leaf border is enriched with Indian-head mascarons and trophies.

*Size, 11 feet x 16 feet 10 inches.*

[SEE ILLUSTRATION]



SET OF THREE EARLY EIGHTEENTH CENTURY BRUSSELS  
HUNTING TAPESTRIES BY JEAN BAPTISTE DE VOS AFTER VAN  
DE MEULEN, COURT PAINTER TO LOUIS QUATORZE  
“LE MATIN DE LA CHASSE”

[1163]



SET OF THREE EARLY EIGHTEENTH CENTURY BRUSSELS  
HUNTING TAPESTRIES BY JEAN BAPTISTE DE VOS  
“LA CHASSE AU FORÊT”

[1164]

1164 LA CHASSE AU FORET

A young huntress dressed in flowing gold-colored robes with an ostrich feather in her hair is seen galloping on a white charger accompanied by a youthful attendant in blue velvet on a brown charger. To the right are grooms and pages in charge of horses and hounds. In the background are placed the birds which have been bagged, and gun and powder cases. The background is of a finely composed landscape with soft blue-green verdure. Border similar to the preceding.

*Size, 11 feet x 9 feet 6 inches.*

[SEE ILLUSTRATION]



SET OF THREE EARLY EIGHTEENTH CENTURY BRUSSELS  
HUNTING TAPESTRIES BY JEAN BAPTISTE DE VOS  
“LA LEVÉE DU CAMP”

[1165]

1165 LA LEVEE DU CAMP

The centre is formed by a royal hunter in a fur-trimmed crimson cloak with feathered hat on a white charger surrounded by a hunting party. One of the hunters is seen holding a loaded pistol ready to protect his master from an old peasant carrying an egg basket, and escorted by a sentinel with upraised musket. To the right the menials of the hunting party, one of them upbraiding an aged peasant, others playing cards, and others again looking on. The upper background is composed of a fantastic tree, a rocky archway, through which can be seen a far-away hilly landscape with a round towered castle. In the far left background a plain with the silhouette of a hamlet. Border similar to the preceding.

*Size, 11 feet x 15 feet 8 inches.*

[SEE ILLUSTRATION]

THE BALLOCH CASTLE GOBELINS GOLD AND SILVER THREAD  
TAPESTRIES, AFTER "THE SEASONS" BY LUCAS VAN  
LEYDEN, 1494-1533. WOVEN BY JEAN JANS  
PRIOR TO 1685

NUMBERS 1166-1169

THIS celebrated set of four tapestries was the first set executed at the Gobelins after the Lucas Brussels tapestries of the sixteenth century. The set representing the months was woven after 1685, when royal economy prevented the use of gold and silver in tapestry weaving.

The Balloch Castle tapestries were in their hiding place in a Scottish castle for two hundred years, which explains their miraculous state of preservation and the untarnished splendor of their original color values.

There is an incomplete set, including only the last three of The Seasons, but also rich with gold, in the Boston Museum of Fine Arts, lent by Mrs. John T. Morse, Jr., whose father purchased them in France in January, 1852, at the Louis Philippe sale (see article by George Leland Hunter, on Tapestries in American Museums, in the "International Studio" for October, 1913).

There is also an incomplete set, including the same three, but without gold, in the collection of Mrs. W. Bayard Cutting of New York. There is a duplicate of Summer, also rich with gold, but with picture extended, in the collection of Lady Betty at Hanover Lodge.

The Balloch Castle set is the only complete set of The Seasons of Lucas known to be still in existence. Mr. William G. Thomson, author of the great British History of Tapestry, wrote in 1915:

"The Designer was the great Lucas van Leyden (1494-1533), whose Months of Lucas were among the famous creations of the first half of the sixteenth century, and glorified the Emperor Charles V, just as Bernard van Orley in the Hunts of Maximilian (also twelve in number corresponding to and illustrating the months) glorified Maximilian, imperial father of Charles V.

"Lucas Huygensz, known to posterity as Lucas van Leyden, son of a Dutch painter, was an infant prodigy. At the age of nine he already executed copper engravings. At twelve he painted the Story of Saint Hubert for Heer van Lockhorst in tempera on linen. Dürer, who met him at Antwerp in 1521, speaks of him as a distinguished engraver on copper, and made a portrait of him. In 1527 Lucas went to see the painter Mabuse in Middleburg, and with him visited Ghent, Mechlin and Antwerp, where he entertained the local societies of artists most lavishly. Among his best-known paintings are his self-portrait, at Braunschweig; The Last Judgment, at Leyden; The Annunciation, at Munich; the Healing of the Blind Man of Jericho, at Petrograd; the Virgin with Angels and Donor, at Berlin. It was, however, his numerous engravings on copper, which have been published in heliogravure by Duran of Paris, that made him famous, and give us the best opportunity to get acquainted with his style. Martsch lists 174 of them. Many of his paintings were

engraved by others, among them: Saint John Preaching in the Wilderness; the Emperor Augustus and the Sibyl; Virgil in the Basket; the Crucifixion; Portrait of the Emperor Maximilian; David and Goliath; Judith with the Head of Holofernes; Esther and Ahasuerus.

“Of the Months of Lucas woven at Brussels in the sixteenth century, there are nine of the series of twelve in the Imperial Austrian Collection; and five in the Collection of Mrs. E. H. Harriman of New York; both sets without gold. The ancient set, rich with gold, presented by the King of Spain to Mazarin, was burned for the precious metal it contained, in 1797, during the French Revolution. But many of the pieces without gold woven at the Gobelins are still treasured as among the most precious tapestries of the French National Collection. Especially well-known are those in the Château de Pau.

“Returning to the Balloch Castle Seasons of Lucas, I would call attention to the richness of the texture that results from the gold and silver worked into the high lights, where it rises definitely but gently against the silk and wool of the ground. Ordinary tapestries have merely the contrast of the natural wool of the faces and hands against the colored silks and wools of the ground; but tapestries enriched with gold have a triple contrast of material to enhance the contrast of ribs with hatchings and of light with dark.

“While the shadows of all the Lucas tapestries woven at the Gobelins were deepened to conform to the feeling of painters and weavers of the period, the costumes remain in every detail those of the Early Renaissance, which were worn by the Emperor Charles V and his entourage at the time of his marriage to Isabella of Portugal in 1526. Note particularly the attire of the noble on the right of Autumn, with his slashed hose, puffed sleeves, and full beard.”

1166 SPRING, SYMBOLIZED BY FISHING

On the bridge, three pairs of lovers clad in the rich costumes of the early Renaissance. In the background on the right, one of the garden scenes commonly associated with Fishing, to symbolize Spring. At the end of the bridge, in the doorway that leads into the castle, a lover taking leave of his sweetheart. On the extreme left, a gentleman notable for the gold that enriches his coat and hose. In the river, this side of the bridge, fishermen gathering, in their net, fish to add to those that already fill the large bucket on the right. Clam shells on the bank in the foreground. On the bridge, beside the column, a child eagerly watching the fishermen. The costumes of nearly all personages are richly charged with gold and silver thread.

*Size, 8 feet 3 inches x 8 feet 8 inches.*



THE BALLOCH CASTLE GOBELINS TAPESTRIES  
SPRING, SYMBOLIZED BY FISHING

## 1167 SUMMER, SYMBOLIZED BY HARVEST

In the foreground on the right, a scene that often accompanies Harvest when it is used to symbolize Summer, i. e., the paying of the laborers by the mistress. She sits, purse in hand, beside a table, the coins on which are being counted by the man opposite, while the youthful master, who with pen case and ink bottle hanging from his waist keeps the account in his long book, leans against the apple tree behind. In the background a load of hay crosses a bridge, and laborers bind into sheaves the grain that has been cut by the two reapers who brandish their sickles in the foreground. On the back of one of the reapers is seen what may possibly be the coat of arms of the patron for whom the tapestries were made—two arrows crossed and ribbon-tied. Note also the broad slashed hat that rests in the foreground, and the early Renaissance shirts and ribbon-gartered hose and broad shoes, especially the slashed shoes of the mistress and of the master whose sleeves have an extraordinary voluminousness characteristic of the period. Note also the birds that enliven the tree above, and the farmhouse with trees and landscape in the background. Rich in gold and silver, as the preceding.

*Size, 8 feet 2 inches x 8 feet 3 inches.*

[SEE ILLUSTRATION]

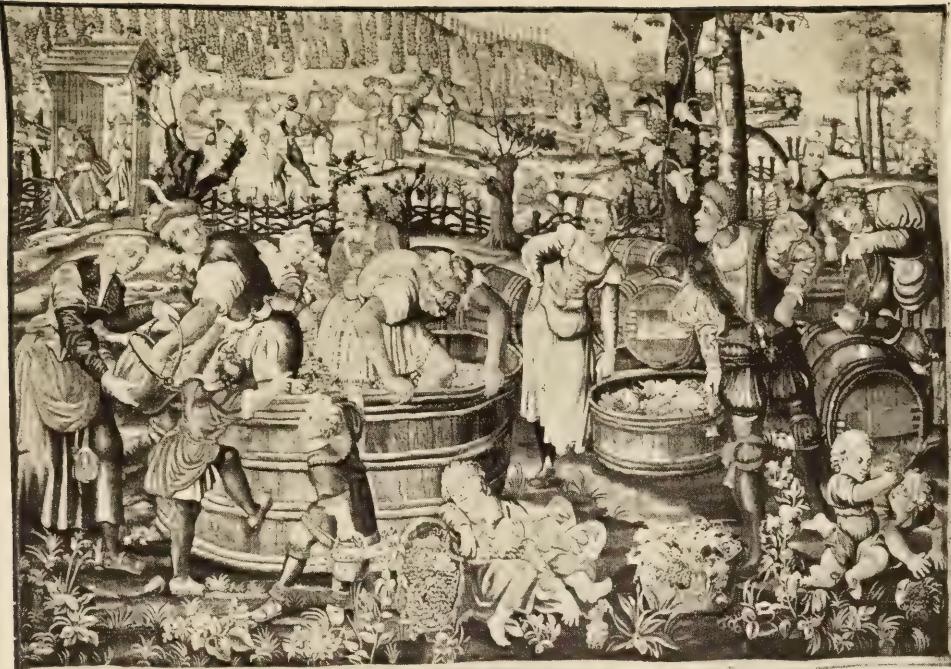


THE BALLOCH CASTLE GOBELINS TAPESTRIES  
SUMMER, SYMBOLIZED BY HARVEST

1168 AUTUMN, SYMBOLIZED BY VINTAGE

The scene is easy and delightful to remember. The keynote is given by the six merry children in the foreground. In the background, a vineyard with peasants gathering grapes. In the middle ground peasants dancing to the music made by the bagpiper who sits upon the gnarled tree stump at the left. On the extreme right, wine being poured into a barrel, while the lord of the manor himself helps a fair peasant to bring a tub of grapes, to add to those that are being crushed beneath the feet of the bearded peasant, and of the gay Lothario with slashed trousers and plumed hat, who is taking the grapes from the bucket brought by the winsome damsel on the extreme left. Rich in gold and silver, as the preceding.

*Size, 8 feet 5 inches x 12 feet.*



THE BALLOCH CASTLE GOBELINS TAPESTRIES  
AUTUMN, SYMBOLIZED BY VINTAGE

1169 WINTER, SYMBOLIZED BY SKATING

A vivid picture of winter life in Flanders in the period of the Emperor Charles V, who was born at Ghent and whose native language was Flemish. The lord and lady on the right, though not individualized, resemble closely the portraiture of Charles V and his bride Isabella which appear in the Months of Lucas. Like many of the most famous ancient tapestries, this has not one scene but two, Skating in the foreground, and a Conflagration in the background on the left. With ladders and hooks the peasants in the upper middle ground on the left, rush towards the blazing buildings from which horses and sheep are running in terror. To the right, the winter landscape stretches delightfully away in hills and valleys towards the distant horizon. The skating scene is backgrounded with an imposing castle, before which two children drag a third, while a fourth runs alongside. Just this side of them a skater runs in the direction of the Conflagration, the news of which is brought by the two men with gesturing left arms on the extreme left. Most of the skaters are apparently still unaware of the fact that there is a fire, especially the youthful lovers in the foreground on the left, and the two children warming themselves at the brazier in the middle foreground. The draping of the costumes is effectively emphasized by the lavish use of gold in the high lights. Rich in gold and silver, as the preceding.      *Size, 8 feet x 12 feet 8 inches.*

[SEE ILLUSTRATION]



THE BALLOCH CASTLE GOBELINS TAPESTRIES  
WINTER, SYMBOLIZED BY SKATING

THE GUILFORD TAPESTRIES—THE ELEMENTS  
SET OF FOUR ENGLISH TAPESTRIES WOVEN BY  
JOHN VANDREBANC, LONDON, ABOUT 1700. SIGNED JOHN  
VANDREBANC FECIT, GREAT QUEEN STREET, SOHO  
AFTER THE CARTOONS BY CHARLES LEBRUN

NUMBERS 1170-1173

These tapestries were executed by Lady Guilford's order for the apartments of the Prince of Wales at Guilford Abbey, and were acquired from the Estate of the Lord North, of Wroxton Abbey. Very few tapestries of London weave are known.

1170 EARTH

In the centre appears Diana in a scarlet cloak with a hunting horn at her side, holding a hound and a spear. She is guided by a winged amour to the draped figure of Venus recumbent on a cushion, surrounded by three winged amours with their hands pointed in motions of secrecy. The figure of the sleeping goddess is framed by a curtain of crimson cloth falling in loose folds from the lower branches of luxuriant fruit-laden trees which extend to the upper right foreground and are filled with spirited shapes of winged amorini, love birds and macaws. To the left of Diana are winged amorini bathing from one bank of the river, at the other bank are shown putti fishing. A bush appears at the left with love-emblems attached to its branches, and a macaw perched upon a bough. Above the rocky hills and in the clouds are two winged amours waving a rose-colored cloth. There is a superb border of four circular vignettes with finely designed landscape motives, and four octagonal cartouches with the same design, between which are garlands of ribbons and shells on a dark brown ground.

*Size, 10 feet 2 inches x 12 feet.*

[SEE ILLUSTRATION]



THE GUILFORD TAPESTRIES—THE ELEMENTS  
“EARTH”

[1170]

1171 WATER

In the centre appears a fountain on four dolphin body supports headed by a nude female body carrying the bowl, with splashing waters emitted from a group of three satyrs. To the right is a richly laden fruit tree in blues, greens, scarlets and silver-grays. The lower foreground is composed of a gondola boldly shaped and driven by two rowing amorini draped in blue and with blue and rose-colored wings. There is a hood of crimson and gold-trimmed velvet destined for the goddess Venus and upon which an amour fastens his sickle with a love-knot. Background of temples, trees, and far-away hills, with border similar to the preceding.

*Size, 10 feet 2 inches x 6 feet 5 inches.*



THE GUILFORD TAPESTRIES—THE ELEMENTS  
“WATER”

In the right foreground Diana is taking the love-bows from dormant amours lying on cloaks of crimson and gold, and her attendant is shown destroying a bow, while to the left another attendant holds a stolen bow, and a third is clipping the wings of a dormant amour. In the rear centre an attendant can be seen throwing the bows and emblems of love into a fire which burns around a tree upon which are fastened the emblems of wounded love. Flying symbolic birds abound in the air, and in the right upper foreground is a luxuriant tree with tropical birds perched upon its branches, while in the upper centre is an allegorical figure seated on clouds. To the left are tropical birds and birds of the chase. Border similar to the preceding.

*Size, 10 feet 2 inches x 10 feet 9 inches.*



THE GUILFORD TAPESTRIES—THE ELEMENTS  
“AIR”

[1172]

To the left is seen Venus recumbent upon a superbly engraved bed, half her nude body cloaked in sapphire-blue. At her right appears the nude figure of Vulcan reclining on the ground holding a hammer. Venus is addressing two winged amours carrying a cartouche upon which has been affixed the emblem of the pierced heart. A background of crimson drapery is suspended through the branch above which rises the forest filled with macaws and cockatoos. The centre is occupied by amorini discharging their arrows, and another bathing his feet in the dull pond beneath. In the right background five winged amours are sharpening their weapons in Vulcan's workshop, with their quivers on the ground. On the roof of Vulcan's forge rests a brilliantly colored macaw, while others are in the background. Above, in the sky, the figures of the goddess's two attendants are chasing the white pigeons of love. Border similar to the preceding.

*Size, 10 feet 2 inches x 14 feet 7 inches.*

[SEE ILLUSTRATION]



THE GUILFORD TAPESTRIES--THE ELEMENTS  
“FIRE”

[1173]

1174 EARLY EIGHTEENTH CENTURY BEAUVAISS TAPESTRY BY  
PHILIPPE BEHAGLE WITH ORNAMENTS BY JEAN  
BERAIN, ABOUT 1700

The centre of the tapestry is occupied by a marble portico of white with a yellow base, and scrolled columns of brilliant vermilion with baluster ornaments in gold, blue, and white. The doorway is designed to frame a composition of flower vase filled with garden flowers, which has been placed on a rail and is covered with sapphire-blue velvet. At the right appears a gypsy with a tambourine in her upraised hands, dancing to the music of two masked grotesques in costumes of the Italian comedy, plucking the strings of their lutes. Above in the sky are spiritedly drawn rope performers, a female in blue breeches and crimson hose, supplied with butterfly wings, and to the right a jester with his regalia. The foreground is of black and golden-yellow marble tessellation, which continues to the right and left, supporting on the left a composition of an Oriental ruler, seated on a dais trimmed with flower festoons and flanked with Sphinx bodies, with the lion tamer at the left. To the right appears another dais with the Oriental queen who has arisen from her throne, examining the jewel chain offered her by Nubian slaves. Beneath the dais appears an elephant ridden by a youthful herald and guided by a turbaned attendant. This motif is balanced by a gorgeously caparisoned camel held by a page attired in a soft-colored Eastern costume. The architecture is crowned by vine-laden arbors which appear above the curtained draperies of sapphire-blue and rose enriched with macaws and jewelled pendants. At the very right and left top are two-handled vases filled with flowers. In the centre are festooned cartouches and a multitude of emblems and arabesques superbly composed. The amazing decoration, woven in the most delicate multicolored silks, is laid on a soft sepia-colored ground bordered by acanthus scrolls, and cartouches in gold, dark blue, and silver-gray.

Size, 10 feet 3 inches x 19 feet 10 inches.

Jean Berain, one of the most celebrated "maîtres ornementistes" of the Louis Quatorze period, was born at Saint Mihiel in 1638, and died in Paris in 1711. He influenced French taste during the entire reign of the "grand monarque," and his book of designs, "Livre d'Ornemens," published in Paris in 1703, soon became the most fertile source of ornamentation. His designs for the tapestries of Beauvais met with great favor and Madame de Montespan ordered a tapestry for the Hôtel of the Comte de Toulouse, her son, (*vide* the magnificent Berline, Number 1178 of the Catalogue), which was mentioned enthusiastically by Piganiol de la Force in his "Description de Paris."

Mariette says: "Berain était d'une très grande vogue: on ne faisait rien en quelque genre que ce fut sans que ce soit dans sa manière."

[SEE ILLUSTRATION]



EARLY EIGHTEENTH CENTURY BEAUVAIS TAPESTRY BY  
PHILIPPE BEHAGLE WITH ORNAMENTS BY JEAN BERAIN

[1174]

1175 EARLY SIXTEENTH CENTURY ARRAS TAPESTRY AFTER  
BERNARD VAN ORLEY

Hunting tapestry of extraordinary interest abounding with symbolism, comparisons of the suffering of the hunter to those of the hunted.

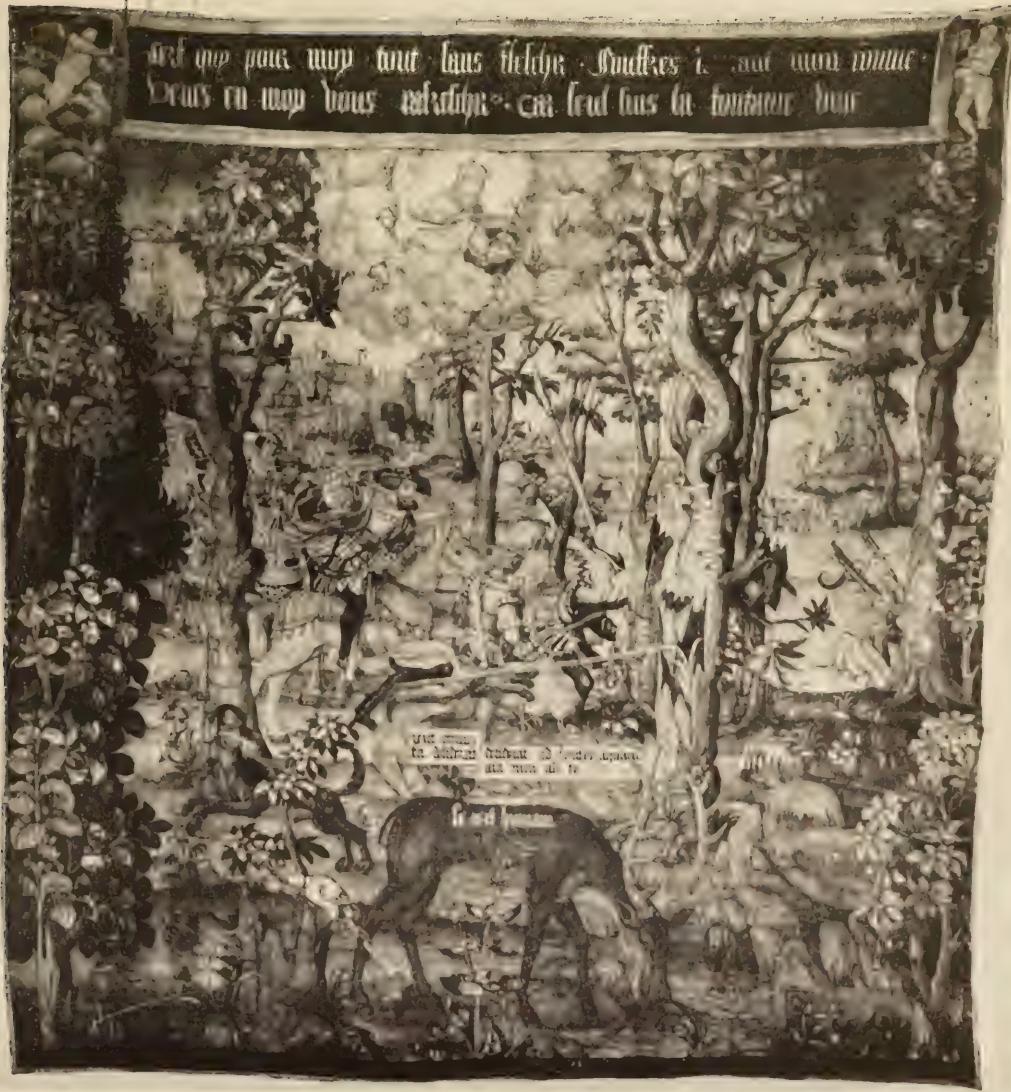
It depicts a King's hunt with attendants carrying spears and arquebuses, with a background of a mediæval town between strangely knotted trees in bloom. Above appears God the Father in clouds, and beneath, in Latin, a quotation from the forty-first psalm which refers to the symbolic deer below. This animal is seen drinking in a brook in foliage with a parrot and a hunting dog. The very ends are again trees and, perched upon them, two seraphim holding a label inscribed in old French:

“CERF QUI POUR MOY TOUT SANS FLESCHIR  
SOUFFRES [DEVEN] ANT MON CONVIVE  
VENES EN MOY VOUS RAFRESCHIR  
CAR SEUL SUIS LA FONTAINE VIVE”

The personages and the landscape background are woven in multi-colored threads, silks predominating, while the foliage is of deep blue-green and maroon. (*Formerly owned by the Marquis of Breadalbane*)

*Size, 12 feet 2 inches x 11 feet 3 inches.*

[SEE ILLUSTRATION]



EARLY SIXTEENTH CENTURY ARRAS TAPESTRY  
AFTER BERNARD VAN ORLEY

1176 TWO BEAUV AIS TAPESTRY CANTONNIERES BY THE  
CELEBRATED SALEM BIER, ABOUT 1777

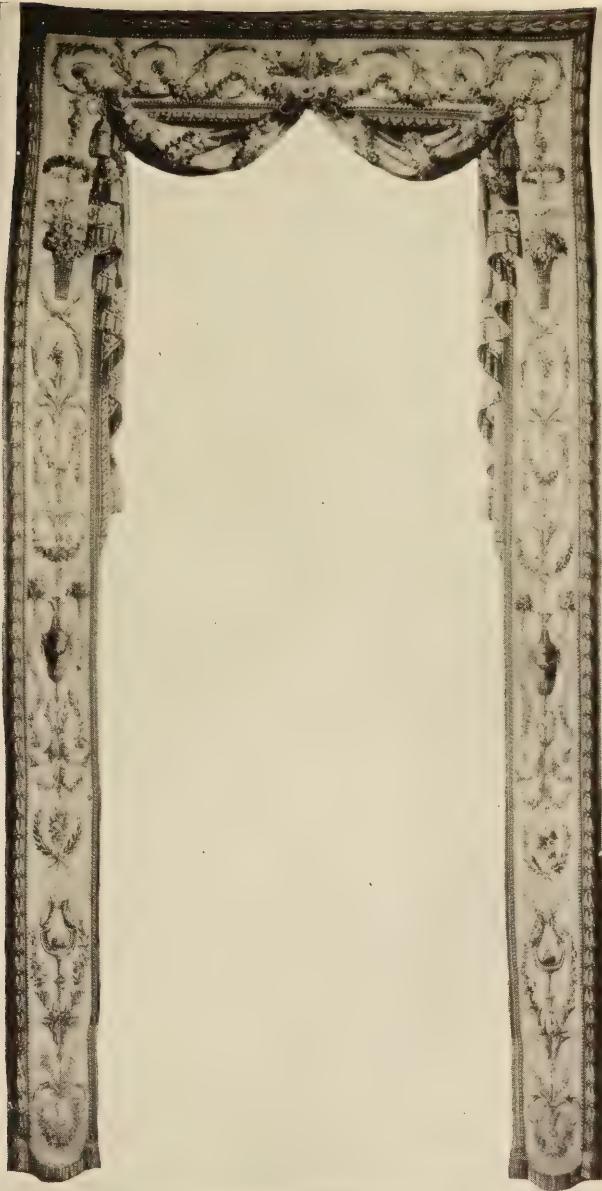
Salembier is considered one of the foremost "ornementistes" of the Louis Seize period. He published a great number of "cahiers" in which he developed a graceful formalism, always recognized as his own. He is often compared to Robert Adam.

Apart from his designs, engraved by Juillet, few authentic decorations of this master are known. The Beauvais Factory has executed, besides the above-described cantonnières, a number of chair seats, and Madame Jubinal discovered four large panels in an old house of the Rue Caumartin, now the property of M. Georges Dury.

The cantonnières are composed of a frieze occupied by slender voluted scrolls of golden-yellow with naturalistically colored rose garlands, beneath which are hung draperies in folds of blue and white with wreath of brightly colored flowers, fringed with gold and tied with tasselled ribbons and stiles occupied by formal arabesques of flower baskets, covered two-handled urns and festooned volutes. Borders simulating carved and gilded wood of a husk and bead pattern.

Twenty-five inches at the bottom of one has been restored, but this portion can easily be removed. (2)

[SEE ILLUSTRATION]



TWO BEAUVAIS TAPESTRY CANTONNIÈRES BY SALEMBIER

[1176]

1177 PAINTED PASTORELLE BOUCHER ROOM

Composed of four large and three small panels painted on canvas, each occupied by groups of handsome young men and women, dressed in softly colored garments, some fishing, others trapping a white pigeon, and others again in the poses of pastoral love, in classical costumes. Backgrounds of landscapes of round towered villas and shepherds and shepherdesses in verdure with architecture and a fountain inscribed: "Fontaine de la Vérité." All these panels are bordered frames simulating carved and gilded wood. The upright panels are painted with vistas, and single trees in the foreground.

This room was doubtless painted under the supervision of François Boucher, for the Beauvais factory where they served as cartoons for the tapestry weavers.

*Height of each panel, 9 feet; Widths, 8 feet 6 inches; 9 feet 2 inches; 6 feet 6 inches; 8 feet 4 inches; 2 feet 1 inch; 3 feet; 2 feet.*

[SEE ILLUSTRATION]



PAINTED PASTORELLE BOUCHER ROOM

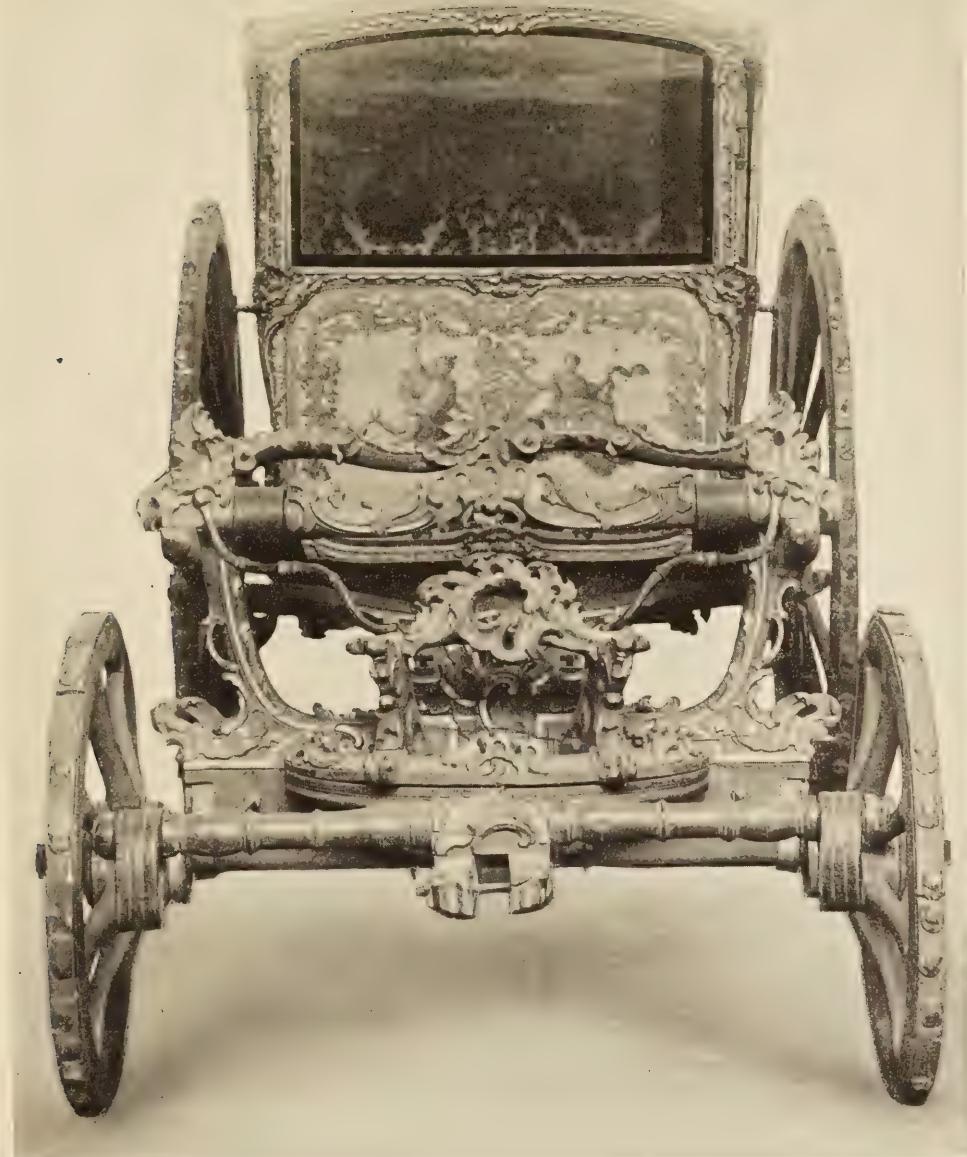
[1177]

1178 VERNIS MARTIN "BERLINE" OF THE COMTE DE TOULOUSE, MADE FOR THE CORTEGE OF THE ADMIRAL OF FRANCE BY GUILLAUME & SIMON ETIENNE MARTIN IN THE YEAR 1736

The body is made in the form of a Chaise à porteur (Sedan chair) with five sliding glazed windows bound with crimson velvet, of which two form the upper portions of hinged doors fitted with original chiselled rocaille hasps. The exterior is gondoled and carved, on its gilded frames, with acanthus scrolls. The dadoes lacquered with six finely painted panels, front and back with allegorical figures flanking the full armorial bearings of the Comtes of Toulouse, quartered with the arms of France; the sides also with emblematic figures and winged putti on clouds in soft flesh tints with draperies of blue and scarlet, surrounded by baroque scrolls of green and red gold interspersed by two-handled urns filled with naturally painted garden flowers falling beyond the rims of the urns and acting as climbing garlands. The interior is cushioned and lined with cut and uncut crimson Genoese velvet. It rests on a chassis of two giant and two small wheels with wrought-iron tires heavily studded with nails, with rails, footmen's seat, wheel brakes, and shafts of baroque design painted Venetian red and heightened with gold.

The coach is imbued with unusual romance, as it recalls the lives of two of the most fascinating personalities of the eighteenth century, and represents a chef d'œuvre of the Brothers Martin.

Louis Alexandre de Bourbon, Comte de Toulouse, was the son of Louis Quatorze by Madame de Montespan. He was born June 6th, 1678, and died December 1st, 1737. At the age of five he became "Admiral of France"; at twelve, he accompanied his father to Holland and was wounded at the siege of Namur. In 1702 he was squadron commander at Messina and Palermo. In 1704 he thwarted the plans of the English in Catalonia and fought in the Malaga battle with Admiral Rooke, with great loss to the English. In 1723 he married one of the most beautiful and intellectually brilliant women at the Régence Court, the Marquise de Gondrin, before her first marriage Marie Victoire Sophie de Noailles. Her presence at the Château de Rambouillet was re-



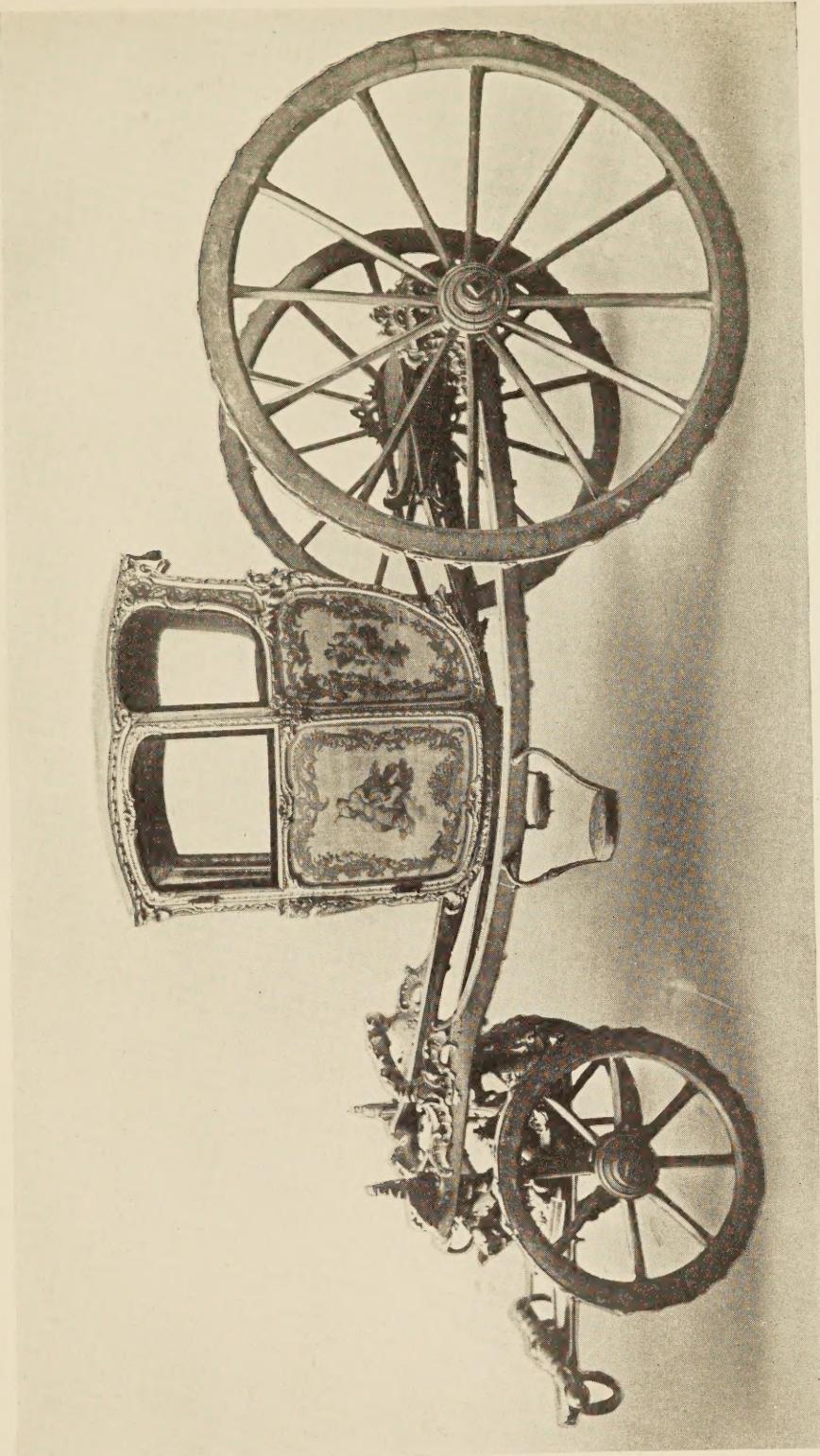
VERNIS MARTIN BERLINE OF THE COMTE DE TOULOUSE. 1736

[1178]

sponsible for its renown as a spiritual centre. Of this marriage was born the Duc de Penthièvre.

St. Simon, the sceptical, speaks of Toulouse as: “L’honneur, la vertu, l’adroiture, l’équité même.”

An object of such importance, with the royal arms of France and so intimately allied with the history of the Monarchy, has rarely, if ever, crossed the ocean. Authentic creations of this order are jealously guarded by the Art Administration of the French Republic.



VERNIS MARTIN BERLINE OF THE COMTE DE TOULOUSE. 1736  
[1178]

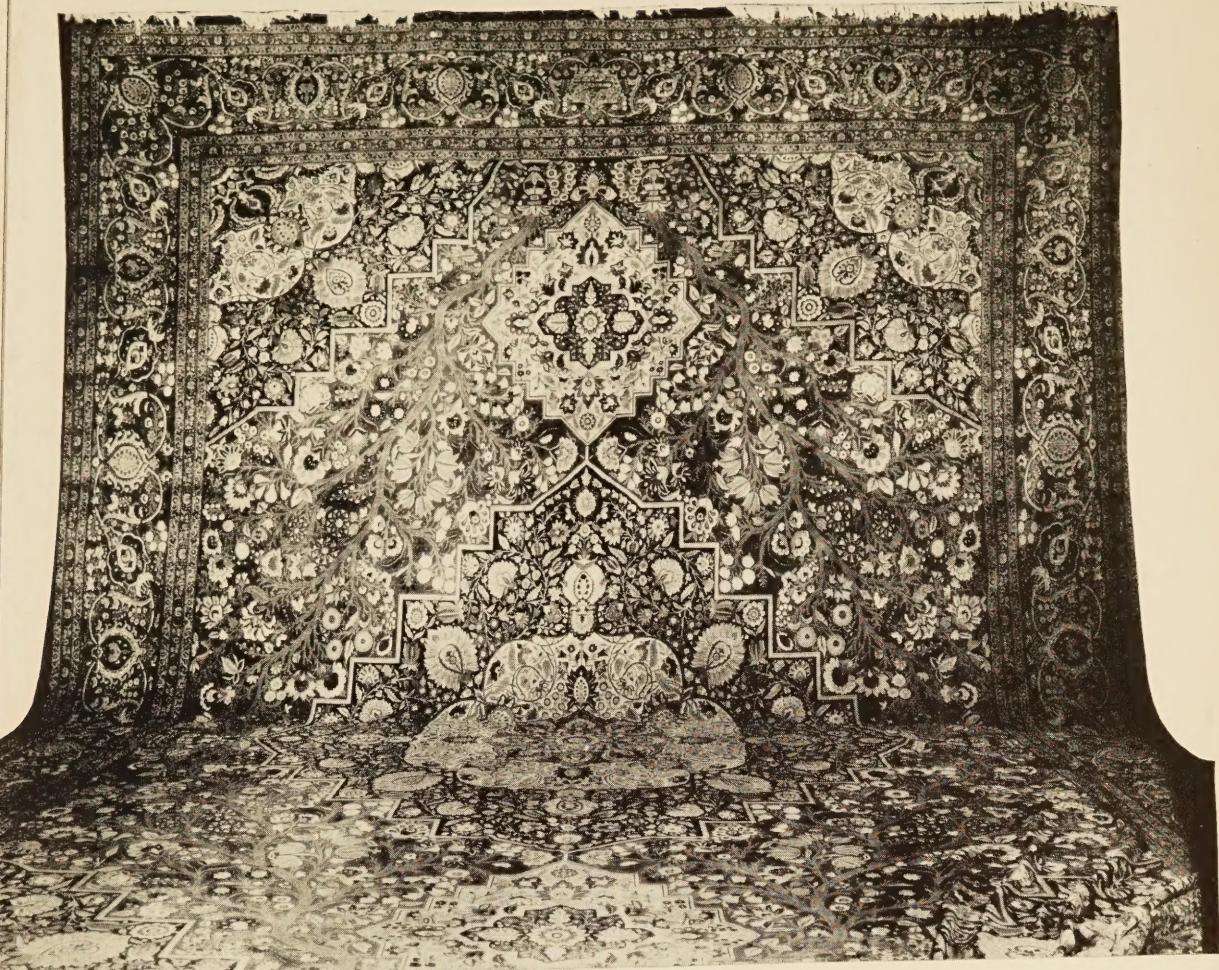
## 1179 IMPORTANT LARGE WOOLEN PALACE RUG KASHAN, PERSIA

Elaborate border, consisting of a main border framed inside and outside by three narrow floral borders. The main border with an elaborate design of undulated stems with attached conventionalized peony flowers on deep red ground, the empty spaces between being filled with a great variety of well designed flowers; the smaller borders with yellow grounds on the outside and deep blue in the middle, show diverse undulated vines of elaborate design. The centre field shows the classical type of composition in which there are four quarter medallions, one in each corner, repeating in somewhat abbreviated form the design of the huge centre medallion, to which smaller medallions are attached above and below.

12 500 -

The ground of the centre field is deep red and shows in the four quarters the same design of rhythmically drawn trees, growing out of elaborate urns and enhanced by a profusion of rose palmettes and other flowers. The same type of design prevails in the medallions, which show superposed shields with deep blue, cream-white and red ground, leading to a central sixteen-pointed star with green ground and large central rosace. This type of design is derived from sixteenth century rugs, such as the famous Ardebil rug in the South Kensington Museum. The present specimen may be qualified as one of the finest specimens of nineteenth century rug knotting. The composition is extremely well balanced and is sumptuous in color. The knotting is very fine; the weft is pale blue, a color typical of Kashan rugs.

Size, 22 feet x 36 feet.



LARGE IMPERIAL KASHAN PALACE RUG

[1179]

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